

KINGS OF SWING

'Tis the (golf) season: exec handicaps, where they play and why Rory McIlroy wants to go 18 holes with... Kanye West?

U2 TURNS IT AROUND

The inside story of triumph over death, injury and even iTunes

Spotify's **DANIEL EK** **TUNES OUT** **THE HATERS**

Taylor Swift boycotts his service, Lucian Grainge bashes his model, and now Apple is gunning for him.

But with his company boasting more than 60 million users and an \$8 billion valuation, the streaming CEO insists this isn't war: "This is an opportunity"

June 13, 2015 | billboard.com



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billboard HOT 100

From top:
Khalifa, OMI
and Guetta.



2015's Song Of The Summer Race Heats Up

BUST OUT THE SUNSCREEN AND FLIP FLOPS: *Billboard's* annual Songs of the Summer chart returns, cumulatively measuring the season's biggest *Billboard* Hot 100 hits from the June 13 list through Labor Day. **Wiz Khalifa's** "See You Again" (featuring **Charlie Puth**) starts off at No. 1 on Songs of the Summer (see Billboard.com) by returning to the top of the Hot 100, dethroning **Taylor Swift's** "Bad Blood" featuring **Kendrick Lamar** (see page 3).

Several other hits are in the running to make big splashes in the next few months, including **David Guetta's** "Hey Mama," which is No. 8, and **OMI's** "Cheerleader," which jumps 27-16, powered in large part by its 23-8 vault on Digital Songs, up 49 percent to 88,000 downloads sold, according to Nielsen Music. The Jamaican pop-reggae act's breakout hit, released in 2012 and given new life thanks to a remix from **Felix Jaehn**, has found global success, topping charts in the United Kingdom and elsewhere.

Maroon 5's "This Summer's Gonna Hurt..." is also a contender, up 31-30 on the Hot 100 (see story, page 69). For stars and their labels, claiming summer's top song is "a great trophy," says Capitol Records executive vp **Greg Thompson**. "It makes your summer vacation that much better."

—GARY TRUST

| 2 Weeks Ago | Last Week | This Week | Title | CERTIFICATION PRODUCER (SONGWRITER) | Artist | Peak Position | Weeks On Chart |
|-------------|-----------|-----------|---|--|--|---------------|----------------|
| 1 | 2 | 1 | #1 7 wks See You Again | DI FRANK E.C.PUTH A.CEDAR (J.FRANKS A.CEDAR C.LTHOMAZ C.PUTH) | Wiz Khalifa Feat. Charlie Puth UNIVERSAL STUDIOS/ATLANTIC/RRP | 1 | 12 |
| 53 | 1 | 2 | AG Bad Blood | MAX MARTIN SHELBACK (T.SWIFT MAX MARTIN SHELBACK C.DUCK WORTH) | Taylor Swift Feat. Kendrick Lamar BIG MACHINE/REPUBLIC | 1 | 5 |
| 2 | 3 | 3 | Trap Queen ▲ | T.FADD (W.J.MAX WELT T.FADD) | Fetty Wap RGF/300 | 2 | 19 |
| 4 | 4 | 4 | Shut Up And Dance | T.PAGNOTTA (N.PETRICCA E.MAIMAN K.RAY S.WAUGAMAN B.BERGER R.MCMAHON) | WALK THE MOON RCA | 4 | 29 |
| 5 | 6 | 5 | Uptown Funk! ▲ | M.ROBINSON L.B.HASKER BRUNO MARS (M.ROBINSON L.B.HASKER BRUNO MARS P.M.LAWRENCE L.SIMMONS R.WILSON C.WILSON R.PATTON R.WILSON D.C.GALLASPI N.J.WILLIAMS) | Mark Ronson Feat. Bruno Mars RCA | 1 | 29 |
| 3 | 5 | 6 | Earned It (Fifty Shades Of Grey) ▲ | S.MOCCIO J.QUENNEVILLE (A.TESFAYES.MOCCIO J.QUENNEVILLE A.BALSHE) | The Weeknd UNIVERSAL STUDIOS/REPUBLIC | 3 | 23 |
| 6 | 7 | 7 | Want To Want Me | L.KIRKPATRICK (L.DESROULEAUX S.MARTIN L.ROBBINS L.KIRKPATRICK M.MALLAN) | Jason Derulo BELUGA HEIGHTS/WARNER BROS. | 6 | 12 |
| 11 | 8 | 8 | Hey Mama | D.GUETTA A.PHONCK G.HUTIN FORTIER (D.GUETTA G.HUTIN FORTIER VANDERWALLE DAN BEXHA S.DOUGLAS COMARAJ) | David Guetta Feat. Nicki Minaj, Bebe Rexha & Afrojack WHAT A MUSIC/PARLOPHONE/ATLANTIC | 8 | 10 |
| 7 | 9 | 9 | Sugar | A.M.MOCCIO RUT (A.LEVINE J.COLEMAN L.GOTTWALD J.K.HINDUIN M.POSNER H.R.WALTER) | Maroon 5 222/INTERSCOPE | 2 | 20 |
| 9 | 10 | 10 | Nasty Freestyle | 30ROC (T.D.NOBBLES S.GLOADE) | T-Wayne WERUNIT/UNAUTHORIZED/300 | 9 | 7 |

2 BILLBOARD | JUNE 13, 2015

**DJ SNAKE &
ALUNAGEORGE**
You Know You
Like It



London duo AlunaGeorge, fronted by Francis, scores an unlikely hit thanks to a DJ Snake remix.

ALUNA FRANCIS We did feel that song had a wider appeal. I wanted as many people to hear it as possible. As an underground indie band who didn't have that kind of traction, when DJ Snake wanted to throw it a little bit further out there, we were ecstatic.

The song was also featured on your 2013 debut, *Body Music*, but you're already working on your second album. Is it going to have a different sound?

We're keeping it as an extension. We're interested in developing this idea we've always had, of taking a strange sound or difficult drum beat and encompassing it into a song [with] a "fun" factor.

You're pretty well known at home in the United Kingdom. Do you feel like you've crossed over here now?

We still have a lot to prove here. One half of a collaboration gives us a little taste of how far things can go in the U.S., but the U.S. market is about being able to continuously produce good music. That's the next stage for us: to keep delivering.

—STEVEN J. HOROWITZ



**MARK
RONSON
FEATURING
BRUNO
MARS**
Uptown Funk!

The former 14-week No. 1 matches the mark for the most weeks — 25 — spent in the top five of any hit in the Hot 100's history, equaling the top five stay of **LeAnn Rimes'** "How Do I Live" in 1997 and 1998.


| 2 Weeks Ago | Last Week | This Week | Title CERTIFICATION PRODUCER (SONGWRITER) | Artist IMPRINT/PROMOTION LABEL | Peak Position | Weeks On Chart |
|---------------------------|--------------|--------------|--|---|------------------|-------------------|
| 12 | 12 | 11 | Honey, I'm Good. ▲ BWVEST,NJ,W/PIES.GREENBERG [A.GRAMMER,NJ,W/PIE] | Andy Grammer S-CURVE/HOLLYWOOD | 11 | 14 |
| 13 | 13 | 12 | Talking Body THE STRUTS,S+HELLBACK [TOVELO,JJERLSTROM,L.SODERBERG] | Tove Lo ISLAND/REPUBLIC | 12 | 18 |
| 8 | 11 | 13 | Love Me Like You Do ▲ MAX.MARTIN,A.PRIMO [MAX.MARTIN,KOTCHELAS,ALVAREZ,DAVID,A.PRIMO,TOELO] | Ellie Goulding UNIVERSAL/STONES/REPUBLIC/NBSCOPE | 3 | 21 |
| 15 | 15 | 14 | Post To Be ● DJ.MUSTARD,A.ADM [CGRANDBERG,DJ.MCARL,ANEM.ADAMI,POWELLS,SEAN,C.M.BROWN,LA.E.CHILON,BOJEFONNELL,DUNBAR,TAYLOR,L.VILLIS] | Omarion <small>Feat. Chris Brown & Jhene Aiko</small> MAYBACH/ATLANTIC/R&B | 13 | 21 |
| 18 | 18 | 15 | You Know You Like It DJ SNAKE [A.DEVIL-FRANCIS,G.REID] | DJ Snake & AlunaGeorge INTERSCOPE | 15 | 10 |
| 31 | 27 | 16 | DG Cheerleader COLLON,CRAZEY,CRAZEYCOLLON,N.BRADFORD,SUNBAR,DILLON | OMI LOUDER THAN LIFE/ULTRA/COLUMBIA | 16 | 6 |
| 22 | 20 | 17 | Where Are U Now SKRILLEX,DIPLO [S.MOORE,TW.PENTZ,J.BIEBER] | Skrillex & Diplo <small>Feat. Justin Bieber</small> MAD DECENT/OWSLA/ATLANTIC | 17 | 13 |
| 19 | 17 | 18 | Worth It STARGATE,Q.KAPLAN [PRISCILLA RENE,M.J.SERIKSENTE,HERMANSEN,Q.KAPLAN] | Fifth Harmony <small>Feat. Kid Ink</small> SYCO/EPIC | 17 | 15 |
| 27 | 25 | 19 | SG Watch Me BOLO DA PRODUCER [T.B.MINGO,R.L.HAWK] | Silento BOLO/CAPITOL | 19 | 14 |
| HOT SHOT DEBUT | | 20 | The Hills MANO [A.TESFAYE,A.BALISHE,E.NICKERSON,C.MONTAGNESE] | The Weeknd XO/REPUBLIC | 20 | 1 |

| 2 Weeks Ago | Last Week | This Week | Title | CERTIFICATION PRODUCER (SONGWRITER) | Artist | IMPRINT/PROMOTION LABEL | Peak Position | Weeks Chart | |
|-------------|-----------|-----------|-----------------------------|---|--------------------------------|---|-----------------|-------------|----|
| 17 | 14 | 21 | Dear Future Husband ▲ | K.KADISH (M.TRAINOR,K.KADISH) | Meghan Trainor | EPIC | 14 | 20 | |
| 10 | 16 | 22 | Thinking Out Loud | J.GOSLING (E.C.SHEERAN,A.WADGE) | Ed Sheeran | ATLANTIC | 2 | 34 | |
| 16 | 19 | 23 | Somebody ▲ | Natalie La Rose | Feat. Jeremih | (IMG,REPUBLIC) | 10 | 19 | |
| 36 | 33 | 24 | Lean On | Major Lazer & DJ Snake | Feat. M.O | (MADDECENT) | 24 | 8 | |
| 23 | 22 | 25 | Girl Crush | J.JOYCE (L.ROSEL,MCKENNA,H.LINDSEY) | Little Big Town | CAPITOL NASHVILLE/INTERSCOPE | 18 | 15 | |
| 25 | 24 | 26 | B**** Better Have My Money | DEPUTY KEWEST (J.PERRIE,B.BOURELLE,R.FENTY,L.WESTER,K.WEST) | Rihanna | WESTBURY ROAD/ROC NATION | 17 | 10 | |
| 20 | 23 | 27 | Style ▲ | MAX,MARTIN,SHELLBACK (T.SWIFT,MAX,MARTIN,SHELLBACK,A.PAYAM) | Taylor Swift | BIG MACHINE/REPUBLIC | 6 | 25 | |
| 14 | 21 | 28 | G.D.F.R. ▲ | Flo Rida | Feat. Sage The Gemini & Lookas | (BISNANE & CEM,M.MEADOR,T.DOLAR,FRANKS & CEM,W.WOODS,BROCK,LEZ,M.CABRI, C.MILLIGAN,G.SOUTHBY,BROWN,H.SCOTTE,LOKAR,L.LORIAN,M.DICKERSON,S.AUB) | POEBOY/ATLANTIC | 8 | 29 |
| 26 | 29 | 29 | Slow Motion | C.PUTH,G.GEOFFRO CAUSE (T.NEVSON,C.PUTH,G.EARLEY,K.HINDLIN) | Trey Songz | SONGBOOK/ATLANTIC | 26 | 16 | |
| 67 | 31 | 30 | This Summer's Gonna Hurt... | SHELLBACK (SHELLBACK,A.N.LEVINE) | Maroon 5 | 222/INTERSCOPE | 30 | 3 | |
| 62 | 44 | 31 | Flex (Ooh Ooh Ooh) | NITTI,D.SPINZ (D.D.LAMAR,C.MOORE,G.HILL) | Rich Homie Quan | RICH HOMIEZ/THINK IT'S A GAME | 31 | 6 | |
| 32 | 35 | 32 | Budapest ● | BLACKWOOD C. (GEORGE EZRA,J.POTT) | George Ezra | COLUMBIA | 32 | 18 | |
| 21 | 28 | 33 | Chains | J.EVGAN(J.EVGAN,A.MALIK,D.PARKER,D.FERGUSON,J.R) | Nick Jonas | SAFEHOUSE/ISLAND/REPUBLIC | 13 | 18 | |
| 42 | 36 | 34 | Elastic Heart | DIPLO,G.KURSTIN(S.K.I.FURLER,T.WPENTZ,A.SWANSON) | Sia | MONKEY PUZZLE/RCA | 17 | 21 | |
| 29 | 32 | 35 | Blank Space ▲ | MAX,MARTIN,SHELLBACK (T.SWIFT,MAX,MARTIN,SHELLBACK) | Taylor Swift | BIG MACHINE/REPUBLIC | 1 | 31 | |
| 28 | 30 | 36 | Fight Song | J.LEVINE (R.PLATTEN,D.BASSETT) | Rachel Platten | COLUMBIA | 28 | 7 | |
| 33 | 41 | 37 | Take Your Time ● | Z.CROWELL,S.MCANALLY (S.HUNT,J.OSBORNE,S.MCANALLY) | Sam Hunt | MCA NASHVILLE/CAPITOL | 20 | 22 | |
| 66 | 51 | 38 | The Night Is Still Young | DR.LUKE,CURT (CITIMARLE,JEANLOTTAWITHOMASHAWATER) | Nicki Minaj | YOUNG MONEY/CASH MONEY/REPUBLIC | 38 | 4 | |
| 34 | 34 | 39 | Shake It Off ▲ | MAX,MARTIN,SHELLBACK (T.SWIFT,MAX,MARTIN,SHELLBACK) | Taylor Swift | BIG MACHINE/REPUBLIC | 1 | 41 | |
| 43 | 43 | 40 | Sangria | S.HENDRICKS (J.T.HARDING,J.OSBORNE,T.ROSEN) | Blake Shelton | WARNER BROS. NASHVILLE/WMIN | 40 | 7 | |
| - | 26 | 41 | Kick The Dust Up | J.STEVENS,J.STEVENS (D.DAVIDSON,C. DESTEFANO,A.GORLEY) | Luke Bryan | CAPITOL NASHVILLE | 26 | 2 | |
| 45 | 50 | 42 | Bright | M.EIZONDO (J.ECHOSMITH,J.DAVID,M.MCDONALD) | Echosmith | WARNER BROS. | 42 | 11 | |
| 35 | 45 | 43 | Blessings | VINYLA,RITTER (S.MANDERSON,A.HERNANDEZ,A.RITTER,A.GRAHAM) | Big Sean | Feat. Drake GOOD/DEF JAM | 28 | 17 | |
| 40 | 49 | 44 | Sippin' On Fire | J.MOI (R.CLAWSON,M.DRAGSTREM,C.TAYLOR) | Florida Georgia Line | REPUBLIC NASHVILLE | 40 | 12 | |
| 30 | 38 | 45 | Pretty Girls | THE INSEBLEN (GASTASIO,A.FEBWORTH,SHAWEN,MCCOTTON & ALEXJETHRUVAL,FEDWARDS,LAPINNOCK,NESON) | Britney Spears & Iggy Azalea | RCA | 29 | 4 | |
| 24 | 40 | 46 | One Last Time ▲ | C.FALKUIYA,G.HUTINFORT (D.GUETTA,S.KOTECHA,G.HUTINFORT,YACOB,C.FALK) | Ariana Grande | REPUBLIC | 13 | 16 | |
| 37 | 46 | 47 | Time Of Our Lives | DR.LUKE,CURT (J.C.PEREZ,L.GOTTAWDS,STAFT,H.WALTER,A.BURIN,C.SMITH) | Pitbull & Ne-Yo | MIR.305/POLO GROUNDS/RCA | 9 | 25 | |
| 47 | 53 | 48 | Smoke | D.COBB (M.HOBBY,J.M.NITER,R.COPPERMAN) | A Thousand Horses | REPUBLIC NASHVILLE | 47 | 14 | |
| 49 | 47 | 49 | All About That Bass ▲ | K.KADISH (M.TRAINOR,K.KADISH) | Meghan Trainor | EPIC | 1 | 47 | |
| 48 | 52 | 50 | Don't It | D.HUFF (J.HONSTON,A.GORLEY,R.COPPERMAN) | Billy Currington | MERCURY NASHVILLE | 44 | 13 | |

FRANCIS: MARK DAVIS/GETTY IMAGES, RONSON: ROBIN MARCHANT/GETTY IMAGES, SWIFT: LARRY BUSACCA/GETTY IMAGES, HUNT: CHASE LAUER, MENDES: CHARLEY GALLAV/NBCU PHOTO BANK VIA GETTY IMAGES

The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music, and streaming activity data by online music sources tracked by Nielsen Music. Songs receiving widespread airplay and/or sales activity for the first time. See [Charts.legent.com/biz](http://charts.legent.com/biz) for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

SALES, AIRPLAY & STREAMING
DATA COMPILED BY
n Nielsen
MUSIC




02

TAYLOR SWIFT
Bad Blood

After rocketing 53-1 on the June 6 Billboard Hot 100 following the premiere of its star-packed video (which opened the Billboard Music Awards on May 17), **Taylor Swift's "Bad Blood"** dips to No. 2. But the track holds on atop the Digital Songs chart (241,000 downloads sold, down 37 percent, according to Nielsen Music). It also ties an airplay record, zooming 13-9 in its second week on Mainstream Top 40, equaling the fastest flight to the chart's top 10. On Radio Songs, "Blood" bounds 15-11 (78 million in audience, up 37 percent). —G.T.


| Weeks Ago | Last Week | This Week | Title | CERTIFICATION PRODUCER (SONGWRITER) | Artist | IMPRINT/PROMOTION LABEL | Peak Position | Weeks On Chart |
|-----------|-----------|-----------|----------------------------------|--|---|--|---------------|----------------|
| 74 | 89 | 81 | How Many Times | DI KHALED | Feat. Chris Brown, Lil Wayne & Big Sean | DI KHALED/EE ON THE BEACHES/BUENA VISTA/REPUBLIC | 74 | 3 |
| 75 | 79 | 82 | Know Yourself | BO-DAV/NINZ/3Y7/SINSE (A.GRAHAM/M.MILLER/M.SAMUELS/A.HENNA/DEZ/COUGGS) | Drake | YOUNG MONEY/CASH MONEY/REPUBLIC | 53 | 15 |
| 100 | 96 | 83 | Crushin' It | L.WOOTEN/B.PAISLEY (B.PAISLEY/K.LOVELACE/L.T.MILLER) | Brad Paisley | ARISTA NASHVILLE | 83 | 5 |
| 86 | 87 | 84 | El Perdon | SAGA/WHITEBLACK (NUNO/RA CAVIN/ROSA GAGA/WHITEBLACK/D.MEDINA/VELEZ) | Nicky Jam & Enrique Iglesias | LA INDUSTRIA/SONY MUSIC/LATIN | 66 | 10 |
| 72 | 69 | 85 | I Want You To Know | ZEDD | Feat. Selena Gomez | ZEDD (A.ZASLAVSKI/R.B.TEDDER/K.N.DREW)/INTERSCOPE | 17 | 14 |
| 78 | 82 | 86 | Energy | BOHIDA (A.GRAHAM/M.M.SAMUELS) | Drake | YOUNG MONEY/CASH MONEY/REPUBLIC | 26 | 16 |
| 63 | 83 | 87 | Believe ● | J.FORD (MUMFORD & SONS) | Mumford & Sons | GENTLEMEN OF THE ROAD/GLASSNOTE | 31 | 12 |
| 71 | 86 | 88 | I Bet ● | H.MONEY (H.D.SAMUELS,T.THOMAS,T.THOMAS,C.P.HARRIS) | Ciara | EPIC | 43 | 14 |
| NEW | | 89 | Stitches | DAYLIGHT/JT/GEIGER I.L.D.PARKER (D.PARKER/JT/GEIGER I.D.KYRIAKIDES) | Shawn Mendes | ISLAND/REPUBLIC | 89 | 1 |
| NEW | | 90 | Loving You Easy | Z.BROWN (Z.BROWN/N.MOON/A.ANDERSON) | Zac Brown Band | JOHN VARRIATOS/REPUBLIC/BNMG/SOUTHERN GROUND | 90 | 1 |
| NEW | | 91 | Young & Crazy | M.ALTMAN/S.HENDRICKS (A.GORLEY/S.MCANALLY/R.AKINS) | Frankie Ballard | WARNER BROS. NASHVILLE/WAR | 91 | 1 |
| NEW | | 92 | Buy Me A Boat | C.JANSON,C.DUBOIS,B.ANDERSON (C.JANSON,C.DUBOIS) | Chris Janson | WARNER BROS. NASHVILLE/WAR | 92 | 1 |
| NEW | | 93 | You Changed Me | BO-DAV/NINZ (Z.SAMUELS,FOX/A.HENNA/DEZ/ANTTEL/K.COSSOM/BRESCOTT/LEWANS/C.BROWN) | Jamie Foxx | Feat. Chris Brown BENTLEYMAN/AFRICA | 93 | 1 |
| NEW | | 94 | Kiss You In The Morning | S.HENDRICKS (J.WILSON,M.V.WHITE) | Michael Ray | WARNER BROS. NASHVILLE/WEA | 94 | 1 |
| NEW | | 95 | Planes | VINYLZ/PRAW/DUKES (J.PFELTON/A.HENNA/DEZ/A.WOODS/J.COLE/A.FREY/A.ADMAS/R.HARRIS,K.FRYES) | Jeremih | Feat. J. Cole MICK SCHULTZ/DEF JAM | 95 | 1 |
| 99 | 100 | 96 | I Don't Get Tired (#IDGT) | N.CWAL/ERAZ/IN (K.GORREZ/SHAMON/BAUDIN/GAL/RAZ/IN/A.ALSINA/R.) | Kevin Gates | Feat. August Alsina HEADWINNERS ASSOCIATION/GANGSTA GRILLZ/ATLANTIC | 90 | 6 |
| 95 | 98 | 97 | Renegades | ALEX/D/KID (A.GRANTS,N.HARRIS,N.FELDS/HU/H.C.HARRIS,A.LEVINE) | X Ambassadors | KIDINA KORNER/INTERSCOPE | 69 | 7 |
| 83 | 90 | 98 | King Kunta | SOUNDWAVE/DOUC/THORP/SPARIS/MILBURN/LACROIX/A.ALEWIS/SCORIO/BROWN/VELEY (COAH) | Kendrick Lamar | TOP GUN/GATMAN/INTERSCOPE | 58 | 11 |
| 65 | 84 | 99 | Raise 'Em Up | N.CHAPMAN/K.URBAN (J.WHINSTON/JEFFREY STEELE/DOUGLAS) | Keith Urban | Feat. Eric Church HIT RED/CAPTOL NASHVILLE | 56 | 14 |
| RE-ENTRY | | 100 | Flicka Da Wrist | FRED ON EM (F.J.FISHER,J.R.C.MILBURN) | Chedda Da Connect | LMG/EONE | 94 | 3 |



37

SAM HUNT
Take Your Time

After crowning Hot Country Songs for 11 weeks (Feb. 21-May 2), **Hunt's** love song continues crossing over to adult and pop radio, debuting on both Adult Contemporary (No. 28) and Mainstream Top 40 (No. 37).



89

SHAWN MENDES
Stitches

Is this social media star about to earn his first Mainstream Top 40 airplay hit? Sales and streams account for most of its activity, but the song is nearing the radio tally, led by support from Radio Disney and KEGY San Diego.

JUNE 13, 2015 | WWW.BILLBOARD.COM 3

Contents

THIS WEEK

Volume 127 / No. 17

“Ask anyone that knows me. I’m not super bubbly. That’s just the way I am.”

—Kacey Musgraves

ON THE COVER

Daniel Ek photographed by Wesley Mann on May 21 at the Spotify offices in New York. For an exclusive interview and behind-the-scenes video of Ek discussing his company’s office culture (and its tolerance of workplace pajamas), go to Billboard.com or Billboard.com/ipad.

FEATURES

30 The Freemium Fighter Even as Spotify’s valuation balloons, Daniel Ek, the streaming giant’s founder, faces the fight of his professional life — and challengers Taylor Swift, Universal and Apple.

36 Fairway To Heaven: Golf & Music Eighteen holes with Scarface (“Ain’t nothing soft about the sport”), Billboard’s leader board of 40 music executives and Rory McIlroy’s dream musical twosome.

THE BILLBOARD HOT 100

1 OMI’s “Cheerleader” charges 27-16 as the race begins for the top song of the summer.

TOPLINE

9 A look at U2’s triumphant five-night run at The Forum, in the wake of longtime tour manager Dennis Sheehan’s death.
11 Harvey Weinstein talks *Finding Neverland* and learning to play nice with Broadway.

7 DAYS ON THE SCENE

16 Parties BottleRock, MusiCares MAP Fund Benefit

THE BEAT

21 Kacey Musgraves, country’s most iconoclastic young voice, is aiming arrows again.
23 Fun singer Nate Ruess on how struggles with depression inspired his first solo album.

STYLE

27 Classic mariner stripes get an edgy update. Plus: Christine & The Queens’ chic take on menswear.

REVIEWS

45 ASAP Rocky, Jason Derulo, Lil Durk and a Q&A with Jamie xx.

BACKSTAGE PASS

49 A preview of the Event and Arena Management Conference [June 10-13].
53 The 60th anniversary of Pat Boone’s debut on the Billboard Hot 100.
63 PS Classics celebrates 15 years as an independent label.

CHARTS

68 How Maroon 5’s racy new video for “This Summer’s Gonna Hurt...” is triggering big gains for the band.
70 *Charts*
84 *Coda* In 2005, Rihanna made her Hot 100 debut with “Pon De Replay.”

Kacey Musgraves photographed May 6 in Nashville. For an exclusive interview and behind-the-scenes video of the star on her “progressive” ways, go to Billboard.com or Billboard.com/ipad.

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Bono onstage at The Forum on May 26.

U2'S TRAGEDY AND TRIUMPH IN L.A.

A PROBLEM-PLAGUED TOUR SUFFERS ANOTHER SETBACK AS A BELOVED ROAD MANAGER DIES AMID A SOLD-OUT FIVE-NIGHT FORUM STAND. HOW IS THE BAND COPING? "A SENSE OF FAMILY AND UNITY," SAYS MANAGER GUY OSEARY

BY SHIRLEY HALPERIN

J

JUST BEFORE 11 P.M. ON MAY 26, 68-year-old **Dennis Sheehan**, a veteran tour manager who had crisscrossed the globe with such acts as **Led Zeppelin** and **Iggy Pop**, gazed upon a familiar 10-foot-wide space. The backstage "quick change" area had just been vacated by the four members of **U2** — **Bono**, **The Edge**, **Adam Clayton** and **Larry Mullen Jr.** — as they climbed up the short stairway to perform a three-song encore at The Forum in Los Angeles. It was the first of a five-night stand and, according to onlookers, the burly Irishman who has worked with the band for 33 years was grinning from ear to ear.

Less than 12 hours later, Sheehan was found dead in his hotel room

at the Sunset Marquis (cause as yet unknown), rocking the foundation of a tour that already had weathered its share of setbacks, including Bono's arm injury from a bike accident in November 2014 and The Edge's opening-night fall offstage in Vancouver on May 14.

"As the new guy here, I feel a sense of family and unity," U2 manager **Guy Oseary** tells *Billboard*. "This was a tragic, painful and sad event, but because they have a strong base built over many years, we are all holding hands."

Indeed, said one crewmember following an afternoon prayer circle on May 27 led by Bono and a preacher, "Dennis was the heart and soul of the operation," a sentiment that carried on to that night's performance, where the frontman honored his longtime friend (read his tribute on page 15)

with the rarely played "40" (the band considered performing Led Zep's "Kashmir," says a source).

Suffice it to say, social media wasn't a bastion of sensitivity, and it didn't take long before Twitter and Facebook lit up with comments that the trek was "cursed." In industry circles, wistful whispers of U2's



Sheehan

original manager, **Paul McGuinness**, who retired in 2013, made the rounds as insiders sized up the band's current management team — memories of the clunky iTunes-sponsored rollout of U2's latest album, *Songs of Innocence*, still fresh in many minds. For his part, Oseary, 42, who also reps **Madonna**, maintains, "I'm focused on all the positives."

And there are plenty. Most dates for U2's *Innocence + Experience* trek, whose North American run ends July 23 and includes multi-night stints in New York and

THE OVER UNDER



Iggy Azalea cancels her once-postponed, underselling *Great Escape* arena tour.



Hartwig Masuch scores a coup for *BMG Label Services* with a deal to release *Janet Jackson's* first album in seven years.



Timbaland (left) and **Drake Bell** send insensitive tweets about *Caitlyn Jenner*, then immediately backpedal after public outcry.

Chicago, are long sold out, with The Forum fiver tallying 83,000 tickets on its own, according to Live Nation. Reviews for the two-act, three-hour show have been overwhelmingly positive, and if fan frenzy wasn't enough to get the media excited, the L.A. concerts' celebrity turnout certainly did.

The run's success also is a score for The Forum, which underwent a \$100 million renovation in 2013. Now a state-of-the-art facility, it was able to house U2's elaborate production — featuring three stages, multimedia projections and a catwalk that stretches the length of the arena — while also providing a sense of intimacy.

If there's any band that can make a cavernous space feel small, it's U2. The group's record-shattering 360° tour (it grossed \$736 million from 2009 to 2011) featured a massive spiderlike rig that allowed the band to play in the round. For I+E, the fans on the floor can control their own sight lines as they roam freely around the general-admission space.

It's all in the name of engagement, says Oseary, and innovation is a big part of it. "You get one extreme with the technology, and other moments where the songs are showcased in their rawest form," he explains.

U2's summer outing is projected to bring in \$120 million, according to *Billboard*'s estimates, putting it in the box-office territory of road veterans **The Rolling Stones**, also touring this summer but playing stadiums. The proximity of the two groups' routing brings to question

whether 55-year-old Bono will, like 71-year-old **Mick Jagger**, still be looking for that onstage validation 20 years on. Says Oseary: "I've been a fan of this band since I was 13 and could never have imagined that, in 30 years, I'd be on the road every night on their best tour. I don't know what the future is. I just know that right now we're moving it forward." ●

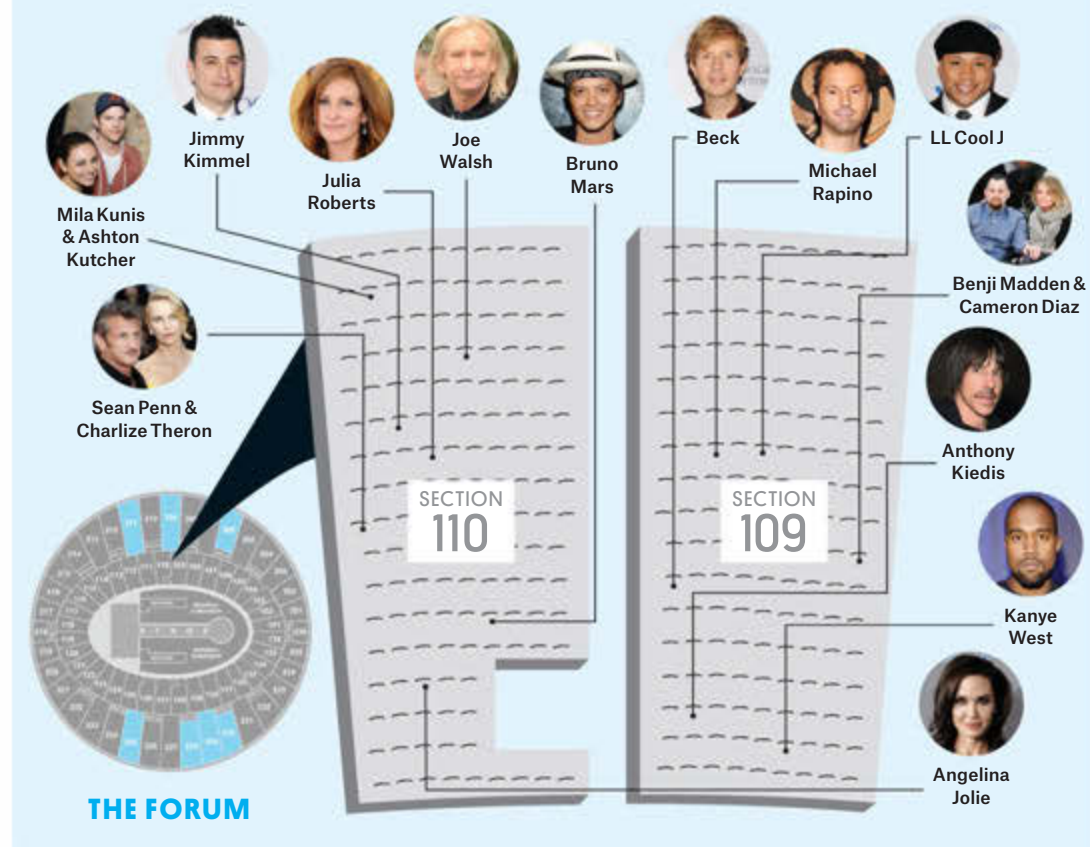
Additional reporting by Andrew Hampp.



Among the A-listers spotted backstage at The Forum on May 30 were (top, from left) John Mayer and Azoff MSG Entertainment CEO Irving Azoff as well as (bottom, from left) Amal and George Clooney, *Argo* producer Grant Heslov, Rande Gerber, Cindy Crawford and Judd Apatow.

VIP Report: Who Sat Where At The Forum

Famous faces dotted the crowd during U2's sold-out five-night run



CMT AWARDS GO EDM?

Not quite, but the "irreverent" June 10 show has a Zedd/Lady Antebellum duet and other surprises in store

BY MELINDA NEWMAN

Top nominee **Carrie Underwood** will sing for the first time since becoming a mom in February, and EDM superstar **Zedd** will take the stage with **Lady Antebellum**: Those are just two of the highlights planned for the CMT Awards, beamed live from Nashville's Bridgestone Arena on June 10, according to **John Hamlin**, the network's senior vp music events and talent. Hamlin, a former *60 Minutes* producer who has been with CMT since 2007, tells *Billboard* what else is in store on country music's "loudest night."



How do you position the CMT Awards to stand out from other country awards shows?

The personality of the CMT Awards that has developed over the last several years is one of irreverence. The demo of our show is about 10 years younger than most country awards shows, and that's a reflection of the urgency and timeliness of the music we showcase.

In the past two years you have featured artists like Lenny Kravitz, Jason Derulo, ZZ Top and John Legend. What's the strategy behind those non-country acts?

I want the show's performances to reflect what our audience likes. You look at any 25-year-old country fan's playlist on their phone and you're going to see hip-hop, pop and other out-of-format genres.

What's new this year?

I'm starting to love the EDM/pop elements that are finding their way into today's country and have been looking for a chance to connect the dots on TV. Both Zedd and Lady Antebellum immediately responded to our idea of doing a medley of his "Beautiful Now" and their "Long Stretch of Love." As far as we know, it's the first awards show with a country/EDM jam.

Is that a little edgy for country audiences?

We in the country music business all learned something from what the **Dixie Chicks** went through: If you go too far, you may not ever be able to go back, and it's a shame. It's better to push the boundaries than be boring, [but] you don't want to go too far.

Viacom's restructuring and cutbacks in March saw CMT move to the new Kids & Family Group. What do you say to rumors that CMT will focus more on family programming and less on music?

That is absolutely not the case. Not only do we have no plans to minimize the music on CMT, we want to grow it. That [news] was music to everyone's ears.



Live Music's Next Peril: Drones

Enrique Iglesias' injury points to the dangers that remote aircraft pose at concerts, as artists and promoters now weigh how to protect audiences (and their own liability)

BY GLENN PEOPLES

ONSTAGE IN TIJUANA, MEXICO, ON May 30, on the last night of the Latin American leg of his Sex and Love Tour, **Enrique Iglesias** raised his hand for a choreographed moment. Reaching up to grab a drone flying above the crowd at Plaza de Toros de Playas, where it was used for overhead crowd shots — a growing practice at concerts — the 40-year-old Latin star sliced his right hand on a blade, resulting in a serious injury that required a skin graft and reconstructive surgery for a fractured

middle finger. While the tour will resume in July, it remains to be seen whether his finger will recover full sensitivity.

Iglesias' injury brings to light a significant safety issue that has largely gone unnoticed in the music world: What if a filming drone injures a fan?

Small drones like the one in question — a \$2,900 DJI Inspire 1, the same model used at Coachella in April — have crashed on the White House lawn, flown dangerously close to airports and spotted whales off the California coast. Sales are soaring:

Venture capital firm Kleiner Perkins Caufield & Byers estimates global shipments will increase 167 percent to 4.3 million units in 2015. Soon, drones may be buzzing over many more live-music events.

Peter Tempkins of Insurance Brokerage HUB International calls such harm “a checkbook,” referring to the likelihood that the liable party will pay damages should an injured attendee choose to sue. For touring artists, general liability insurance and workers' compensation are standard practice (many acts carry more). But these policies don't necessarily include aircraft, which is what a drone is considered. A commercial drone operator hired for an event will likely have the requisite insurance, but industry professionals are pushing artists, promoters and venues to obtain additional coverage.

“It's not expensive,” says **Adam Siegel** of American Agents & Brokers, which handles insurance for numerous music acts and events. Tempkins concurs, offering a scenario where a promoter might pay a per-head rate of 15 cents — \$2,250 for an event expecting 15,000 attendees — although umbrella insurance would make the rate flat or adjustable. Another option is to ban drones, as an increasing number of promoters and venues are doing.

Indeed, faced with potential lawsuits if a drone's flight path were to go awry, it's better to be safe than sorry. Says Siegel, “It's definitely a hot topic because it's essentially a new technology that is blending into mainstream industry and culture.”



Iglesias after his injury onstage in Tijuana on May 31.

Finding Neverland Lands A-List Soundtrack Lineup

Broadway producer Harvey Weinstein on enlisting Ellie Goulding, Nick Jonas and others for a concept album

BY ANDREW HAMPP

Broadway musical *Finding Neverland* may have gotten snubbed by the Tony Awards, but executive producer **Harvey Weinstein**, 63, and co-writer **Gary Barlow**, 44, have set their sights on a different kind of acclaim: winning over pop fans. On June 9, Republic Records will release a concept album featuring such top artists as **Ellie Goulding** and **Nick Jonas** performing songs from the musical.

The show is the first original Broadway musical to get the pop-star treatment in more than 15 years (**Elton John** reached No. 29 on the Billboard Hot 100 in 1999 with the **LeAnn Rimes** duet “Written in the Stars,” from his **Tim Rice**-co-penned musical *Aida*), and Weinstein hopes it's not the last. “The only thing that semi-impresses my kids is that I know a couple of rock stars,” cracks the film veteran, who personally recruited **Jon Bon Jovi**, **Christina Aguilera**, **John Legend** and **Rita Ora** (“my wife [Marchesa's **Georgina Chapman**] dressed her a few times”).

Barlow, a globally renowned pop star in his own right as lead singer of **Take That**,



From left: Barlow, Morrison, Weinstein, Laura Michelle Kelly and Kelsey Grammer.

phoned fellow Brits Goulding and **Paloma Faith**, while Universal tapped **Zendaya**, **Pentatonix** and **Christina Perri**. *Finding Neverland*'s star, **Matthew Morrison**, also is featured on showcase ballad “We Own the Night.”

Of course, not all of Weinstein's attempts to play in the Broadway sandbox have been successful. After recruiting non-cast member **Jennifer Hudson** to perform “Neverland” at the 2014 Tonys, Weinstein says he “paid the price for not playing by the rules. If I had to do it over again, maybe I wouldn't.” Famous last words for a producer already in rehearsals for a stage adaptation of *Around the World in 80 Days*. Says Weinstein: “We'll try to find a happy medium.”

FROM THE DESK OF

CO-FOUNDERS, SUPERFLY PRESENTS

Jonathan Mayers & Richard Goodstone

The Bonnaroo titans on transcending their hippie roots and why it was time to team with Live Nation

BY RAY WADDELL

PHOTOGRAPHED BY DUSTIN COHEN

ON JUNE 20, 2002, SUPERFLY co-founders **Jonathan Mayers** and **Richard Goodstone**, along with partners **Rick Farman** and **Kerry Black**, were decidedly small-time players on the national live-music scene. Four days and 80 bands later, the sold-out inaugural Bonnaroo Music & Arts Festival in Manchester, Tenn. (produced in partnership with **Ashley Capps**' AC Entertainment and backed by Red Light Management founder **Coran Capshaw**) brought them into the big leagues, shepherding the event that, along with Coachella, jump-started the festival scene that has become a cornerstone of the North American music business.

With an estimated annual gross in the \$25 million range and attendance at more than 80,000 (the vast majority of whom stays on-site for the entire four-day run), Bonnaroo is arguably the most immersive major U.S. music festival and a perennial sellout. Launched at the height of the jam band boom, it has long transcended its hippie roots by presenting such acts as **Paul McCartney**, **Metallica**, **Bruce Springsteen** and **Kanye West**, along with **Billy Joel**, **Mumford & Sons**, **My Morning Jacket** and **Deadmau5**, who will headline the event June 11-14.

Bonnaroo also stood as the largest independently produced music festival — until April 28, when Live Nation announced it had acquired a controlling interest in Bonnaroo and “The Farm,” its 750-acre site, for an undisclosed figure.

The deal was a validation for Mayers and Goodstone, high school friends from West Nyack, N.Y., who went their separate ways

after graduation. Mayers attended Tulane University in New Orleans, where he later booked famed club Tipitina's (and hired then-college students Farman and Black), while Goodstone worked in merchandising and licensing in New York — until Mayers suggested launching a concert promotion company called Superfly (he'd been listening to a lot of **Curtis Mayfield** at the time).

Today, Superfly is a multifaceted production/marketing firm with 75 staffers in four offices that also co-produces Outside Lands in San Francisco and custom live experiences for such companies as Pabst, Yahoo and Intel. *Billboard* talked with Mayers and Goodstone, both 41, at their company's headquarters in New York's Flatiron District — a long way from the New Orleans apartment where they started.

What influenced your decision to sell a controlling stake in Bonnaroo?

Jonathan Mayers We need to continue to invest in the brand, the physical property, and take the fan experience to new heights. We also believe we can host other events on the property. When you marry those things, it's a very exciting possibility.

You must have had offers in the past — why now?

Mayers We took a step back and looked at the environment out there: How do we go to the next level? While there were opportunities in the past, we just weren't ready at that time.

Bonnaroovians are very emotionally connected to the festival. How did they react?

“The more people get consumed in their digital worlds, the more they want true, live experiences,” says Goodstone (left), photographed with Mayers on May 21 at Superfly's offices in New York.



Rich Goodstone You can never please everyone, but over the next couple of years there will be some great improvements, whether to the facilities or the experience or the entertainment. I think the audience will realize that pretty quickly.

a festival. So we put together a business plan, found the site in Manchester — the site of a failed festival [Itchycoo Park] in 1999 — started putting together a budget and a team, talking to vendors. I cold-called the land owner, we drove up,

Mayers We always set out to have a festival [not focused on] a particular genre. It also aligned with the iPod coming out and changing the way people consume music. When I was a kid, you listened to a certain genre. Now it's like, "I love indie rock, I love hip-hop, jazz, funk." Also, we knew it couldn't be the same thing each year.

1



“You don’t look at things as failures — it’s ‘this is how we grow.’ ” —MAYERS

You’ve been talking about holding other events on the property since you bought it in 2007 for \$8.7 million. When might that start?

Mayers As early as 2016, definitely by 2017. Whatever we do will be a world-class event that [taps into] our new partners’ resources and know-how, whether it’s in different genres, like [EDM with Insomniac founder] Pasquale Rotella, or country. Because we own the property, we can do things we can’t do at events like Outside Lands.

What were Superfly’s early days like?

Mayers We started doing special events around Mardi Gras and Jazz Fest, using spaces from warehouses to riverboats, trying interesting combinations. We did that for a couple of years, then started becoming a more traditional concert promoter. But it was hard to make money in that competitive, quirky market, so we brought it back to special events, and that’s when we had a vision to focus on doing festivals.

How did that evolve into Bonnaroo?

Mayers We were introduced to Ashley Capps and did a couple of concerts together, and we had similar ideas about

and it just felt right. I knew Coran from doing shows in New Orleans, thankfully he believed in it, and the rest is history. I would say we still work with over 90 percent of those folks from the first year.

When you used MusicToday — the direct-to-fan online service founded by Capshaw — for the first Bonnaroo, it was a bellwether of change. What made you think it would work?

Mayers Our marketing plan at the beginning was enlisting the participating acts to send email blasts to their lists. And the jam band community were pioneers of direct-to-fan ticketing, going back to the days of tape trading. I didn’t have high expectations, but I remember getting the call from Coran: “Have you seen the ticket counts? They’re off the charts.”

When did you realize Bonnaroo could transcend the jam band scene?

Given the relatively light sponsorship presence at Bonnaroo, is it safe to say you have left millions of dollars on the table? Was that a long-term investment in keeping the event “pure”?

Goodstone Absolutely. And we’ve made a lot of great brand relationships because of it. They realized we understood what we were talking about and, quite honestly, it caught on within five or six years to where people were calling us and saying exactly what we’d been saying to them a few years earlier: “We want to be authentic to your audience and add to the experience.”

Not everything you’ve tried has worked. How do you process that?

Mayers You don’t look at those things as failures — it’s “this is how we grow.” And whether it’s a tour or the Great GoogaMooga [a food- and music-oriented Brooklyn festival that was canceled after two unsuccessful years], you’re going to learn and build off of them.

Goodstone You really only fail if you stop trying. ●



2



4



6



3

1 “On passes for our early events, we would impose our faces on scenes that amused us — this Bee Gees gem has all four partners,” says Goodstone. **2** A special flavor of Ben & Jerry’s ice cream was made for Bonnaroo 2010. **3** A Mayers-designed poster for the first show he (and Superfly) produced. **4** “Two shots by Danny Clinch: a family photo with my wife, son and child-to-be, and my Bonnaroo family,” says Goodstone. **5** *Desitively Bonnaroo*, the Dr. John album that inspired the festival’s name. **6** A model of Ranger Dave, the 25-foot-tall mascot statue at Outside Lands’ entrance.



5

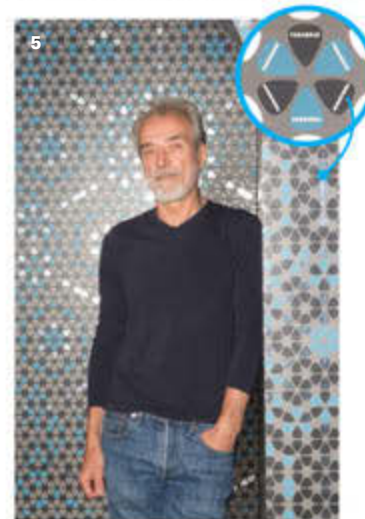
FROM SILENT MOVIES TO NEW ROCK VENUE

The team behind New York's Mercury Lounge plants a stake on the left coast with Los Angeles' just-opened Teragram Ballroom

BY ANDY GENSLER

"I really wasn't looking to expand anywhere, but when I first saw this space I got chills." So says New York music venue impresario **Michael Swier**, 60, of his new Los Angeles outpost the Teragram Ballroom, which officially opened downtown on May 31. The principal partner in Manhattan mainstays Bowery Ballroom and Mercury Lounge, Swier has invested "close to \$3 million" and nearly three years transforming a former silent movie theater built in 1913 and an adjacent diner into a 9,000-square-foot modern rock emporium with a 600-person capacity and nary a bad sight line. Swier, along with **Joe Baxley** (Broadway Bar, Centrofly), his architect/designer brother **Brian Swier** and **Michael Wunsch**, has stamped the unvarnished space with what Brian calls "the Bowery rock'n'roll aesthetic — an eclectic brew of vernacular and modern, elegant and contextual." In plain English, that means a large and airy main room, three wooden bars, ample chill-out areas and subtle adornments like lit ceiling domes. Adding to Teragram's allure is its hip (and hipster) locale, a quick ride for music fans dwelling in the city's easterly Silver Lake, Echo Park and Los Feliz neighborhoods. 📍

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1 By coincidence, the arch that marks Teragram's marquee is nearly identical to that of Bowery Ballroom. **2** A table in the adjoining bar. **3** Says Swier of his secret sauce: "Take care of the things you want to have when you go to a show." Like comfortable, nice restrooms. **4** The Bowery Ballroom-esque main space is booked by Scott Simoneaux of One Eyed Jacks. **5** A guitar pick motif (inset) adds some rock flare to the venue Swier named after his late wife ("Teragram" is "Margaret" backward), who also was his business partner. **6** A backstage lounge for performing artists. **7** The music space is sandwiched between a bar and a cafe, the latter of which hosted a taco-themed opening party with the band Spoon.



DENNIS SHEEHAN

1946-2015

Dennis Sheehan, U2's longtime tour manager, died May 27 at the age of 68. Frontman **Bono** remembered Sheehan's life and legacy during an onstage tribute at *The Forum* in Los Angeles the following evening.

What a privilege to share the stage with these brothers of mine. U2 is a brotherhood. We look after each other, and it takes a lot to put on a show like tonight. And last night we lost a member of our family. Dennis Sheehan was his name. He was U2's tour manager for 33 years. He loved, as we all do, the city of Los Angeles, and he called the Sunset Marquis his home away from home. He came to this city as a young man in the '70s, working for Led Zeppelin. So in many ways he always thought that maybe U2 could be the next Led Zeppelin, which of course is impossible. We did try once at his last big birthday. We turned up dressed as Led Zeppelin. Anyway, a lot of U2 songs over the years have been written to fill a void, an absence, a hole in a heart left by a loved one. And ["Iris"] is one of those. It's for my mother Iris, who taught me that through the wound, there's an opening to something fantastic...



Sheehan (standing) with U2 in 1992.

We made a live album way back when; it was set in Colorado at Red Rocks. It was called *Under a Blood Red Sky*. We used to end the show with "40." And whatever happened that night, nobody was singing the refrain. So we were backstage trying to figure out what the hell was going on to make it happen. We just heard this lone voice, this single voice, singing, "How long to sing this song" — a light voice, beautiful tremolo. And it was the voice of Dennis Sheehan, trying to get everyone to sing, which they did. So we dedicate this song ... in fact, we dedicate the night ... in fact, we dedicate our whole tour to the very vivid memory of Dennis Sheehan, St. Dennis of Dublin, as he's known around here.

Julie Harris, an Academy Award-winning costume designer who outfitted **The Beatles**, died at a London hospital. She was 94.

Joe Brauner joined The Agency Group as vice president and head of its U.S. performing arts center division.

Ariana Grande signed a worldwide publishing agreement with Universal Music Publishing Group.



Azalea (right) and Young

Iggy Azalea shared her engagement to Los Angeles Lakers player **Nick Young** in an Instagram snap.

Fender Musical Instruments appointed **Andrew "Andy" P. Mooney** as CEO.

Live Nation Entertainment president/CEO **Michael Rapino** was awarded an honorary doctorate of commerce from his alma mater Lakehead University in Thunder Bay, Ontario.

Frank Cooper, PepsiCo's longtime chief marketing officer of global consumer engagement, will join BuzzFeed in late June as chief marketing and content officer.



Cooper

Nashville-based firm Creative Nation signed singer-songwriter **Lori McKenna** (**Hunter Hayes**, **Little Big Town**) for publishing and management.

BIRTHDAYS

| | |
|---|--|
| June 7 Prince (57) Juan Luis Guerra (58) Tom Jones (75) | June 10 Faith Evans (42) Kim Deal (54) Kelley Deal (54) |
| June 8 Kanye West (38) Boz Scaggs (71) Nancy Sinatra (75) | June 13 Rivers Cuomo (45) David Gray (47) Bobby Freeman (75) |
| June 9 Matthew Bellamy (37) | June 14 Boy George (54) |

NOTED

05-26



Leo Easley Owen

Sandbox Entertainment president/CEO **Jason Owen** and Bravado director of A&R Nashville **Sam Easley** welcomed the birth of their first child, Leo Easley Owen.

05-28

Tanya Greig Perara joined Universal Pictures as senior vp business affairs, film music.

05-29

Sony/ATV Music Publishing upped **Janice Brock** and **David Ventura** to the newly created positions of joint heads of A&R, U.K.

06-01

The Goldbergs star **Hayley Orrantia** signed with William Morris Endeavor Nashville for music representation.

300 CEO **Lyor Cohen** and art adviser **Xin Li** confirmed their engagement.



Cohen (right) and Li

06-02

06-03

06-04

7
DAYS
on the
SCENE



Grace Jones performed a marathon 150-minute set at Vivid Sydney, an 18-day festival held at Carriageworks in Sydney on May 31.



1 From left: Pharrell Williams with wife Helen Lasichanh, Kim Kardashian and Kanye West at the CFDA Fashion Awards in New York on June 1. Williams received the Fashion Icon honor. "My first exposure to Chanel was The Notorious B.I.G.," Williams told the crowd. **2** Lucius' Jess Wolfe (left) and Holly Laessig en route to their set at the Sweetlife Festival held May 30 at the Merriweather Post Pavilion in Columbia, Md. **3** Gerard Pique and wife Shakira with the Copa del Rey trophy after FC Barcelona's win on May 30. **4** U2 kicked off the band's first of five shows at The Forum in Inglewood, Calif., on May 26. **5** Janelle Monae at The Geffen Contemporary in Los Angeles, where she performed for MOCA's annual gala on May 30. **6** 50 Cent and *Orange Is the New Black*'s Dascha Polanco at the Veuve Clicquot Polo Classic at Liberty State Park in Jersey City, N.J., on May 30.



BottleRock Festival

NAPA VALLEY, CALIF., MAY 29-31

PHOTOGRAPHED BY AUSTIN HARGRAVE

JUST LIKE THERE'S A WINE FOR EVERY TASTE, THE THIRD annual BottleRock Festival had a band for every music fan during its three packed days in California's Napa Valley, starting with Friday's headliner, **Imagine Dragons**. "Tonight is like the beginning of our U.S. tour," frontman **Dan Reynolds** told *Billboard* backstage before the band debuted its new effects-driven stage show — including a cover of **Alphaville**'s "Forever Young" — in wine country. Saturday was capped by **Robert Plant**, who brought along just the right amount of **Led Zeppelin** nostalgia, while the festival's final day ended with the one-two punch of **Snoop Dogg** and **No Doubt** on the main stage. "Just so you know, this never gets old," **Gwen Stefani** — who has been playing with the group for almost three decades — told the crowd during the band's hits-packed performance. Paving the way for Snoop's appearance was **Public Enemy**, which stormed the stage Friday afternoon. "Public Enemy is one of the first festival-playing hip-hop acts," said **Chuck D** in *Billboard*'s backstage studio. "It has been a great thing to bring so many people together in one space." Also bringing the people together: a redemptive set by embattled **Stone Temple Pilots** alum **Scott Weiland** and his new group **The Wildabouts**, a **Madonna**-covering dance party from "Safe and Sound" duo **Capital Cities** and Snoop making sushi (a California roll, of course) with Iron Chef **Masaharu Morimoto** on the festival's culinary stage.

—KATIE ATKINSON



1 The Mowgli's photographed at the Napa Valley Expo. 2 Imagine Dragons. "I make a mean bowl of cereal," joked Reynolds when asked about his culinary expertise at the music-meets-food fest. 3 Zella Day. 4 "I just chug water and hang out by myself and then walk onstage, and I'm kind of surprised every single time," Passion Pit's Michael Angelakos told *Billboard* of his preshow rituals. 5 Echsmith. "We've been playing together for years," guitarist Jamie Sierota (far left) told *Billboard*. "We know how to get under each other's skin." 6 Aaron Bruno of AWOLnation. 7 Public Enemy.





"I'm a great roller, but I've never rolled this before, so I'm looking forward to rolling a cool California roll," joked Snoop (right) before getting schooled by Morimoto at the festival.



MusiCares MAP Fund Benefit

NEW YORK, MAY 28

NO GUITARS WERE BROKEN DURING THE 11TH ANNUAL MUSICARES MAP FUND benefit honoring **The Who's Pete Townshend**, yet the event — produced by The Grammy Foundation's charity arm to help musicians find treatment for addiction — packed quite a power punch with performances by rock icons **Billy Idol**, **Joan Jett** and Who lead vocalist **Roger Daltrey**. "Pete is the greatest rhythm guitarist of all time," proclaimed **Bruce Springsteen**, who presented Townshend with the Stevie Ray Vaughan Award. Townshend reflected on his recovery, "I didn't drink any water, I didn't drink any tea, I didn't drink Coca-Cola. I don't think I ate. I just lived on cognac," he said. "The secret for me to be able to do this tour with The Who has been the 30 years that I've been clean."

—ADRIENNE GAFFNEY



1 Springsteen (right) with Daltrey, who during their set joked about the white couches set up for VIP: "It's like playing to a roomful of psychiatrists. 'Tell me about your mother...'" **2** Idol on the red carpet. At the end of the finale, Springsteen hugged Idol and told him, "You were great." **3** Jett. **4** From left: The Who manager Bill Curbishley (also an honoree) with Townshend and Recording Academy/Grammy Foundation president Neil Portnow. "MusiCares is here to give people a second chance," Curbishley said during his speech. "It catches you when you really fall."





Bobby Braddock



Cyndi Lauper



Willie Dixon



Robert Hunter & Jerry Garcia



Toby Keith



Linda Perry

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and the Songwriters Hall of Fame Board of Directors

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INDUCTEES

Bobby Braddock

Willie Dixon*

Robert Hunter
& Jerry Garcia*

Toby Keith

Cyndi Lauper

Linda Perry

* Posthumous

SPECIAL AWARDS

Van Morrison
Johnny Mercer Award

Lady Gaga
Contemporary Icon Award

Nate Ruess *of fun.*
Hal David Starlight Award

John LoFrumento
Visionary Leadership Award

Towering Song
"What A Wonderful World"
Written by Bob Thiele and George David Weiss
(Abilene Music, Inc.; Quartet Music; Range Road Music, Inc.; ASCAP)



John LoFrumento



Van Morrison



Nate Ruess



Lady Gaga

OFFICIAL AIRLINE
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billboard

"I hear a lot in the industry, 'This is the way it's done.' Why can't we look at other options?" says Musgraves, who was photographed May 6 in Nashville. To see Musgraves discussing why she isn't as "progressive" as people think, go to Billboard.com or Billboard.com/ipad.

KACEY SHOOT FIRST

Country's most iconoclastic young voice, Musgraves is ready to ruffle feathers yet again: "I've got to be me"

BY JEWEL HIGHT
PHOTOGRAPHED BY DAVID McCLISTER

KACEY MUSGRAVES IS PERCHED ON A coffee shop stool in Nashville, scrolling through images on her phone for photographic evidence of her brief — and unsuccessful — pageant career. "This was me," says the 26-year-old, arriving at a shot of her sole run at the Little Miss Tater Tot title in her native Golden, Texas. She's pointing to a mischievous-looking 3-year-old, dappled in freckles and clutching a doll to her side.

"Clearly I didn't win," says Musgraves. She seems almost pleased that she's not cut out for flashing Vaseline-smeared beauty queen smiles. After all, that sentiment is a theme on the country star's sophomore album, *Pageant Material* (out June 23 on Mercury Nashville). "I'm not exactly Miss Congenial," Musgraves sings wryly on the title track. As playful as the song is, it's also one of the reasons Musgraves matters so much. While other artists in country and pop dutifully

travel well-worn roads to stardom, straining for likability, Musgraves goes her own way. She's irreverent in how she presents her music and herself — and that takes nerve, considering how often female stars are still held to pageant-like standards. "I hear a lot in the industry, 'This is the way it's done, so you have to follow suit,'" she says. "Why can't we look at other options?" Musgraves first honed her craft as a child singer doing throwback western swing on the Texas Opry

Billboard

THE PULSE
OF MUSIC
RIGHT NOW

circuit, with help from her parents' print shop, which supplied both headshot glossies and a blueprint for her independent spirit. "I never knew anything but my parents creating their own hours," she says. "I never imagined having a boss. Isn't that weird?"

She made it onto the reality show competition *Nashville Star* in 2007 and later worked as a songwriter at Warner/Chappell, where she landed credits with **Martina McBride** and **Miranda Lambert**, before signing to Mercury in 2012. She released her major-label debut, *Same Trailer Different Park*, in 2013 and turned heads across the country landscape and beyond. The album, which has sold 503,000 copies, according to Nielsen Music, won her awards (best country album and song Grammys, Country Music Association song of the year), praise from the hippest, most highbrow — and least country-friendly — press outlets and touring slots with acts as disparate as **Willie Nelson** and **Katy Perry**. What made her achievements even more exciting was that she was confronting entrenched notions of what mainstream country could sound like or say today. "Merry Go 'Round" pokes at parochialism, and has been interpreted as being anti-small-town; "Follow Your Arrow" is a toast to conformity-bucking, pot-smoking and same-sex affection. It hit No. 10 on Hot Country Songs despite being mostly shut out by country radio, where programmers have lately seemed hesitant to take risks on female artists — and where Musgraves' mix of forward lyrics and throwback folk-country arrangements stick out.

When she accepted her CMA Award in 2014 for "Follow Your Arrow," Musgraves oozed optimism. "Do you guys realize what this means for country music?" she asked, flanked by co-writers **Brandy Clark** and **Shane McAnally**, both of whom are openly gay. Today, she reflects, "Even if I was just sitting on my couch as a bystander, that moment would give me hope for new ideas, for country still being about real life — which is what it's supposed to be about."

On the other hand, during the past couple of years she has frequently felt compelled to point out to interviewers it's not all that radical for a millennial artist to write about coexisting with diversity and

difference as nonchalantly as she does. "To me," she says, "these things aren't very progressive issues. I never thought it would get brought up this much. I can see why it is, though — it's going against the grain in country music right now."

Musgraves arrived at a time when country radio was dominated by rock- and rap-influenced party jams sung by men; when women got spins at all, the songs were "about a guy cheating and you getting revenge — and I couldn't relate to either," she says. Musgraves is helping change the conversation.

"As a storyteller, songwriter and as a woman,



Above: Musgraves onstage at age 9. Right: Flanked by McAnally (left) and Clark with their CMA song of the year award in 2014.



we need her," says **Karen Fairchild** of the group **Little Big Town**, Musgraves' one-time tourmate, which has recently fought an uphill battle of its own to get "Girl Crush," a sophisticated, controversy-stirring expression of feminine sensuality, played on country radio. "She's waving the banner high for intelligent, beautifully crafted songs."

Pageant Material folds in bits of confessional gravitas, classic western textures and string-swathed, studio-pop finesse reminiscent of **Glen Campbell** or **Bobbie Gentry**. The down-home affection coursing through songs like "Biscuits" and "Family Is Family" ought to help dispel the notion that Musgraves is dismissive of small-town life. Not to mention the fact that the singer bought her rural childhood home, a century-old, two-bedroom

bunkhouse whose yard hosted her sister's wedding, and whose porch ceiling their mother painted like the Texas flag. "I love that I'm from a small town," she says. "I grew up with, like, 80 kids in my graduating class, and we knew each other's first and last names and where we lived. There's something to being held accountable in a small town. If you're mean, people are going to find out about it."

Musgraves navigates the industry in a similarly candid way. For one, she has been upfront about dating her guitarist, **Misa Arriaga**, 29, without letting it become tabloid fodder. "There's no reason to hide it," she reasons. "He's a massive part of my career. But I don't want it to be something that people fixate on. The less people know, the better your relationships tend to fare — that's whether your grandma's asking you about it or the *National Enquirer*."

On *Pageant Material*, there's a new level of real talk even for Musgraves, especially a tongue-in-cheek number titled "Good Ol' Boys Club." It's partly about her distaste for stroking egos — something she made clear in a social media dustup in 2014 with syndicated-radio star **Bobby Bones**, who said she was "rude"

to him in an interview. Her Twitter reply? "I'm human. Not a robot."

"Ask anyone that knows me," she says now. "I'm not a person that's like, 'Oh my God! Hi!' I'm not super bubbly. It's just the way that I am."

Before a sold-out gig in May at the 6,000-capacity Billy Bob's Texas in Fort Worth, Musgraves' own mother suggested upping the politeness quotient, just for the night. "Some of my elderly relatives were going to be there," recounts **Karen Musgraves**, "so I said, 'Hey, keep it toned down. Don't let the f-word fly.' And she just laughed. 'Mom, I've got to be me.'"

Anything less, her daughter says, would let down her audience. "All these people aren't coming to see me put on a different show just because my family is there," the singer explains with a grin. "Sorry." ●

OVERHEARD BY THE BILLBOARD STAFF

Leona Lewis Shakes Off Syco

The Library at The Redbury in Hollywood served as an intimate setting for **Leona Lewis** to preview several tracks from her first album for Def Jam, *I Am*, and to drop a few more clues about her 2014 departure from her last label of seven years, **Simon Cowell's Syco Music**. The 30-year-old "Bleeding Love"

singer said she "felt stifled" there, particularly after she was asked to record an album of cover songs. *I Am*, which consists of original material, is about "me finding my own power again," she told the crowd. The lyrics to the title track reportedly allude to Lewis's exit from Syco. "I am somebody without you/I am free without you/I am stronger without you," she sings. Among those in attendance: songwriter-producer **Toby Gad** (co-writer of **John Legend's** "All of Me"), who produced

the majority of Lewis' album, which will arrive Sept. 11. "Leona has been at the top of my wish list ever since I saw her on *The X Factor*," Gad told *Billboard*. "But for some reason it took all this time before we could get together."

Stop, In The Name Of... WTF?

Warwick nightclub owners **JT Torregiani** and **Sylvain Bitton** drew **Diana Ross**, her son **Evan Ross**, in a top hat, and his very pregnant wife,



Ross

Ashlee Simpson, to the May 28 unveiling of their new "Capri Nights" decor at the Hollywood club, but they weren't the only ones turning heads. Guests were greeted by a 12-foot-high full-frontal nude photo of "Blurred Lines" actress **Emily Ratajowski** just inside the entrance. With Ratajowski's lady parts falling conveniently at eye level, clubgoers snapped many selfies while Mama Ross danced with Evan, to his song "How to Live Alone."

Got gossip? Send to tips@billboard.com.



Lewis

'I HAD JUST GIVEN UP'

Fun frontman Nate Ruess explains how depression, heartbreak and mortality inspired his new solo album

BY DANIELLE BACHER



Ruess' solo debut arrives June 16 on Fueled by Ramen/Atlantic.

Q&A

Nate Ruess of Fun looks tired, and understandably so. The 33-year-old's first solo album, *Grand Romantic*, is due June 16; an extensive press tour is underway; and he suffered a recent bout of pink eye. It's a late morning in May, and the Arizona-raised, Manhattan-based singer is slumped on a couch at Atlantic Records' Burbank offices, ready to discuss the album's big themes: his struggles with depression and past relationships. (He's currently dating designer **Charlotte Ronson**, 37.) While he's not religious, Ruess sometimes ponders the nature of existence and death. He grips a maroon pillow between his legs and says, "I've never gotten further than thinking, 'What would it be like to die?,' which probably everybody has thought at some point in life."

First, your Fun bandmate Jack Antonoff released a solo album as Bleachers, and now you're releasing *Grand Romantic*. Is Fun over?

We are just taking a break. A solo album takes a long time, and it's where all my thoughts are right now.

Are you nervous that your album isn't going to be as well-received as Fun's last LP, *Some Nights*? (Laughs.) No. I'm just happy to be making it. I cried last night while listening to it. It's the best thing I think I have ever done.

Between the album title and lead single "Nothing Without Love," were you inspired by romance to make this project?

Yeah, I think so. I caught myself in a great head space. My current relationship feels like it's not letting up; it clicks, and I'm learning so much. But to me, love means all the people around you. It wasn't necessarily about

one relationship. I'm very thankful for the people I have in my life, and I think that was a big catalyst. The whole *Grand Romantic* theme is a return to being that kid who could cry, because I hadn't been that person in a long time.

Why not? Were you emotionally numb?

Life is tough. I think life is tough for everybody. My life is still as tough as it ever was. I want to acknowledge all the highs and lows when they happen.

What were some other issues you worked through on this album?

It was a lot of old relationship stuff. I also didn't realize until afterward that there are a lot of mortality and random religious references. When you are writing individual songs, you lose track. Last night, I started picking out things lyrically and I just thought, "Shit."

On "AhHa," you mention struggling with depression and suicide. What was going through your mind?

I had grown up very much wide-eyed and optimistic. After being in a few tough relationships, I learned how to shut down. I think I had just given up.

Did you ever attempt suicide?

No. It was one of those things that flashes across your mind, but I never took it any further than that.

Do you still wake up and feel anxious and down, or have those feelings subsided?

Yeah, they have. It's not something worth bragging about, because I believe that it can happen at any time again. I don't think I'm in the clear. So I'm thankful for feeling better now than I think I ever have. ●

PLAYLIST

PITCH PERFECT



When it comes to World Cup warm-up music, the U.S. women's soccer team kicks it with rap and rock

The U.S. Women's National Team, which is ranked No. 2 in the world, heads to Canada to compete in the FIFA Women's World Cup on June 6. How does the squad get ready for a big match? With great music, of course. Four stars share their go-to pregame soundtrack.

Player LAUREN HOLIDAY

Position Midfielder

Age 27

"I'm the designated DJ in the locker room, so I find anything the girls can sing along to that sets the energy for the game. Usually we start with **Coldplay's** 'A Sky Full of Stars' or **Ed Sheeran's** 'Thinking Out Loud' and then progress to a higher tempo with **Taylor Swift's** 'Blank Space' and **Bruno Mars's** 'Uptown Funk!'"

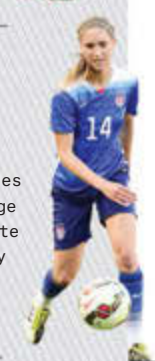


Player MORGAN BRIAN

Position Midfielder

Age 22

"[Midfielder] **Megan Klingenberg** and I have a ritual of sharing headphones — she has broadened my range of music tastes. My favorite right now is 'Real Love' by **Clean Bandit**. I sing along with it before a game, and it gets me fired up."



Player SYDNEY LEROUX

Position Striker

Age 25

"I'm really into **J. Cole's** *Forest Hills Drive*. It's a rap album, but he doesn't just rap about trivial things. There are meaningful lyrics talking about his life and overcoming adversity."



Player MEGAN RAPINOE

Position Midfielder

Age 29

"**Tom Petty's** 'Don't Come Around Here No More' or anything by **Fleetwood Mac** or **The Eagles**. I prefer something calm — unless, of course, [midfielder] **Heather O'Reilly** wants to do her rendition of **Eminem's** 'Lose Yourself.'" —DEMARCO WILLIAMS



HEAR SAY

A LOOK AT WHO'S SAYING WHAT IN MUSIC

COMPILED BY STEVEN J. HOROWITZ

"I'm officially obsessed. She might want to get a restraining order."

—DAVE GROHL

The Foo Fighters frontman on Taylor Swift during the band's performance at BBC Radio 1's Big Weekend in Norwich, England.

"I'm not gay but even if I was that's not an insult."

—JUSTIN BIEBER

The singer on Instagram, posting a video of himself kissing his bodyguard on the cheek.

"I have a friend who's never had an orgasm in her life. That hurts my heart."

—NICKI MINAJ

The rapper telling *Cosmopolitan* that women should demand more from their sex partners.

FKA Twigs

Grohl

Minaj

Ocean

"It is pretty horrible. But ultimately, I'm in an amazing relationship. So it doesn't matter."

—FKA TWIGS

The alt-R&B star on racist online remarks made about her by fans of her boyfriend, actor Robert Pattinson, in an interview with *Complex*.

"I'm getting older and many people think I'm pregnant but I tell them, 'I'm just almost f—ing 30.'"

—LADY GAGA

The pop star on her recent weight gain during a performance with Tony Bennett at the Hollywood Bowl.

"Caitlyn givin' you bawdy."

—FRANK OCEAN

The R&B singer commenting on the *Vanity Fair* cover shoot for Caitlyn Jenner (fka Bruce Jenner), on his Tumblr page.

"I don't care if anybody trades my records, leaks my records... I can't make money off the sales."

—DIPLO

The superstar DJ explaining his stance on piracy to *Xposé*.

Q&A

PITCH PERFECT'S NEXT POP STAR

Actress **Hailee Steinfeld**, 18, already has a No. 1 movie (*Pitch Perfect 2*) and an Oscar nod (for 2010's *True Grit*) under her belt. What's she setting her sights on now? Pop stardom. In May, days after appearing in **Taylor Swift's** star-spangled "Bad Blood" video, she announced she had signed a contract with Republic Records.

How did your deal with Republic come about?

I'd be lying if I said I wasn't looking for a segue into my musical ambitions. But the way this came about was so organic. I went to an event with my mom and she ended up sitting next to [Republic executive vp] **Charlie Walk**.

I've been recording for three months. I just finished my single, an edgy pop record called "Love Myself," coming this summer. It's crazy how fast everything's happening.

What was it like appearing in the "Bad Blood" video?

It was so much fun. People are asking if there's going to be a full-length [version] — it's like a mini-movie. I admire Taylor so much ... That was definitely in the top three coolest things we've done as friends.

What are the other two?

(Laughs.) Noooo. I won't say.

—ANDREW HAMPP

"It's crazy how fast everything's happening," says Steinfeld.



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12:30pm

5:00pm

Registration & Lunch

Scramble, Shotgun Start

Reception & Musical Performance

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Style

Rock The Boat

Classic mariner stripes get an edgy update with lines that are better all askew, as seen on Harry Styles, Drake and ASAP Rocky

BY SHANNON ADDUCCI
PHOTOGRAPHED BY LUCAS ZAREBINSKI

- 1 STUTTERHEIM
Stockholm yellow rain coat,
\$368; stutterheim.com.
- 2 TOMORROWLAND
striped knitted shirt,
\$395; mrporter.com.
- 3 CHRISTOPHER KANE
printed turn-up trousers,
\$1,005; barneys.com.
- 4 CHRISTOPHER KANE
pin stripe canvas slip-on,
\$525; mrporter.com.



ASAP ROCKY
The rapper wore wool striped Thom Browne trousers to the BBC Studios in London.



JOHN LEGEND
The R&B crooner donned Christopher Kane's graphic tee at a Samsung Studio event in Los Angeles.

Menswear's New Queen

Parisian "It" girl Heloise Letissier pairs sleeky electro-pop with masculine looks


BY NICK WILLIAMS

PHOTOGRAPHED BY JAÏR SFEZ

After signing with Neon Gold Records (the label that first backed **Charli XCX** and **Tove Lo**) and releasing her debut bilingual EP *Saint Claude* in April, France's **Heloise Letissier** is exporting her bold, **Katharine Hepburn**-inspired style to the United States. Better known by her stage name, **Christine & The Queens**, Letissier has a voice that is "exactly the sort I like: gravelly and [with] texture," **Mark Ronson** has said, while **Madonna** loves how "she doesn't seem to care" when it comes to presentation. And with a sartorial approach rooted in chic menswear silhouettes, the 26-year-old has already landed on the cover of French *Elle* and in the front row of Paris Fashion Week. In fact, she met another of her fans, **Lorde**, at the Chloe show last March. "It doesn't quite feel real," Letissier, who is currently touring the United States, says of the A-list praise. "It's like the teenage posters in your room are talking to you, and you're just like, 'What?'"

1. WELL SUITED "Dior Homme designer **Kris Van Assche** said, 'I know you like men's suits, so we will adapt [ours] for you.' I'm wearing it with my stage shoes, which are from [British brand] & Other Stories. I have five pairs!"

2. NEW HEIGHTS "Stella McCartney sent me these amazing Elyse shoes," says the high-heel-eschewing singer of the platform Oxfords. "I thought it would be really awkward to walk in them, but they're surprisingly comfortable."

3. GIRL POWER "Both the jacket and shirt are Stella McCartney — I like that her pieces are feminine but never too girly. Suits feel natural to me. They're about breaking free from the worry of looking 'pretty.'" 

HAIR BY LAURE GAUDOU. MAKEUP BY DEBORAH ENY AT L2D

On The Road: Letissier's Tour Playlist

"Let It Happen,"
Tame Impala

"Every [new] song seems to hint at a monumental album, where pop efficiency meets the torments of an introvert."

"When Your Heart Is Weak," Cock Robin
"This '80s ballad is perfect for wandering alone in airports."

"For Sale? (Interlude)," Kendrick Lamar
"Kendrick melts everything — politics, lives, loves — with a striking ease and a proliferation of voices."

"NWA," Miguel
"His delivery is sincere and sexy. And Lord, what a voice. This is the voice I always dreamt of having."

"Hide and Seek," Imogen Heap
"I can't believe how heartbreaking, bold and well written [this song] is. I cried the first time I discovered it."

"Cargo," Axel Bauer
"This song makes me feel like a young, vengeful dude. I love the guitar riffs, its seedy sexuality."



"In pop music, it's important to present yourself in a certain way. It can be a quick way to define yourself," says Letissier, who was photographed April 9 at Because Music in Paris.

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Spotify founder
Daniel Ek was a
self-made geek
and clubbing
“champagne-
sprayer” when he
found his calling:
hacking the music
business on a mass
scale. Now he’s
facing the fight of
his professional
life, defending his
business model
against challengers
including
Taylor Swift,
Universal and
Apple. “I started
this company to
help the industry,
not get vilified by it”

The Freemium

By Robert Levine
Photographed by Wesley Mann

"Throughout the history of recorded music, there has always been free, and that's going to keep being true," says Ek, photographed May 2 at the Spotify offices in New York. For an exclusive interview about the company's office culture, go to Billboard.com or Billboard.com/ipad.

Fighter

“It’s hard to criticize someone who’s hugely successful,”

says Daniel Ek. The Spotify CEO is sitting inside a diner-style booth, in one of the many thoughtfully placed nooks at the company’s 100,000-square-foot Manhattan office, the day after a May 20 press event during which he announced the service’s new music recommendation and video-streaming features. He’s not referring to himself. Although, as the 32-year-old co-founder of the world’s dominant music streaming service, he’s profoundly successful — and as such, a prime target for musicians, major labels and maybe most pressingly, the richest company in the world, Apple. Ek’s talking about Taylor Swift, who in fall 2014 yanked her music off Spotify, calling the company a “grand experiment” that doesn’t fairly compensate creators of music. “I was a little surprised” by the attention Swift won for her cause, says Ek, who is Swedish. “But at the same time, I knew I was dealing with America’s darling.” Yet, he adds, it’s “ironic” that she’s not as massive a star in Sweden, “because all of her producers are Swedish.”

Ek is referring to the Swedes Max Martin and Shellback, who helped write Swift’s latest album, *1989*. And in daring to throw a little good-natured shade at Earth’s most powerful pop star (with whom he has never met or spoken), he’s also revealing the precision blend of moxie and modesty he has cultivated during a tech career that made him rich even before he created Spotify. It turns out, though, that Swift denouncing his company was only an early skirmish in a war now opening up on multiple fronts for Ek, and that his vision is facing its greatest-ever test. Talks with Universal Music Group (UMG) about renewing its licensing deal have spilled over into a sort of proxy battle involving antitrust regulators; and on June 8, Apple will announce its own long-awaited streaming initiative at an event expected to feature Drake and Pharrell Williams, who, sources tell *Billboard*, will provide the service — which will launch at the end of June — with exclusive content.

Meanwhile, even the ill-received March 30 launch of Jay Z’s Tidal — purpose-built to get more money for artists and big-ticket exclusives for listeners — sounded a loud warning that Spotify’s very business model has come under attack. Apple, UMG and Jay Z’s superfriends all have a common enemy: “freemium,” the ad-supported, free-to-users tier that aims to convert



‘SUITS SUCK’ “Everyone tells you to achieve financial independence, but no one tells you what to do if you’re 22 and you don’t have to work,” says Ek, who was a millionaire by that age. He’s pictured with Spotify investor and board member Parker in San Francisco in 2011.

listeners to subscribers (and pays one-fifth to one-seventh what its subscription service does, according to royalty data provided to *Billboard*). “At last the record companies are moving against ‘free’ streaming in general, and Spotify in particular,” former U2 manager Paul McGuinness tells *Billboard*. “I expect the iTunes subscription service to be a game-changer because of superior curation and all the smart stuff that Apple does. Artists worldwide are aware that Apple’s iTunes store is honest and pays them real money, unlike Spotify, where the sums are trivial.”

Spotify claims more than 60 million active users, approximately a quarter of whom pay about \$10 a month for subscriptions, and says that they account for half the streaming market by revenue. The company depends on its free service to draw consumers who might otherwise use iTunes or YouTube. Freemium “is the only thing that’s working,” says one Spotify executive. Ek points out that Warner Music Group (WGM) just reported that streaming revenue exceeded that from downloads in the first quarter of 2015, during which time, Spotify says, it accounted for 10 percent of the U.S. recorded-music business. Since 2008, a Spotify spokesman tells *Billboard*, the company has paid \$3 billion-plus to rights holders worldwide, more than \$300 million of which was distributed in this year’s first quarter.

Ek’s tech optimism — or at least, his Swedish

reserve — shines through when discussing the Apple threat. “Apple will probably be pretty successful, but it doesn’t have to be at the expense of Spotify,” he says, citing the sheer growth of smartphone use and the increase in streaming that he believes that growth guarantees. In fact, the rate at which Spotify adds subscribers has increased over time — even immediately after Swift pulled her music from Spotify — thanks, in part, to mobile use. “If we think of this as an opportunity instead of trying to maximize the piece of pie we have today, the music industry will be many, many times bigger, and there won’t be any arguments about how many percent we pay. When Apple starts doing streaming, streaming will start growing even faster.” (Today, a combined 41 million people subscribe to all of the world’s streaming services, according to the International Federation of the Phonographic Industry.)

When Spotify launched in 2008, Ek, who had briefly run a BitTorrent client that facilitated piracy, came off as a brilliant, soft-spoken visionary who had crossed over from the dark side. Now he’s an entrenched player leading a company with an \$8 billion valuation and fighting to maintain a massive lead over his competitors, while key members of the music industry are going on the offensive. “The problem is, Daniel is so evangelical about the process, you can’t change his mind,” says one high-level label executive who has negotiated with Ek personally, and has doubts about Spotify’s model. (Ken Parks, Spotify’s chief content officer and managing director, USA, leads negotiations with labels.) Amid all the tumult, Ek — who’s quick to say that streaming is now growing fast enough to make up for the declines in CD and download sales — still sees Spotify as nothing less than the savior of the music industry.

When Ek came up with the idea for Spotify in 2006, he was a 22-year-old multimillionaire hanging out in nightclubs, enjoying the money he made, in part, when he sold the online marketing company Advertigo for \$1.2 million. (Martin Lorentzon, who worked at Tradedoubler, the Stockholm-based ad sales network that acquired Advertigo,

went on to co-found Spotify with Ek and become its chairman.) By then Ek was a tech-business veteran — he started coding professionally at age 14 and later left Sweden's KTH Royal Institute of Technology to become an entrepreneur. "I was the kid who was spraying champagne, driving sports cars and doing a lot of obnoxious stuff," says Ek, who now lives in Stockholm with his fiancée, Sofia Levander, a writer and one-time Swedish reality TV star, and their two young children. (They also keep an apartment in Manhattan.) "I remember waking up one morning next to someone — I didn't know who she was — and realizing that I didn't remember any of the last three days. I felt empty."

Ek moved to a cabin near his mother's house to meditate, play guitar and plan his next move. His thoughts kept turning to Napster, which had made a huge impression on him at 14. At the time, Microsoft had funded a high-speed Internet link between a high school in the Bronx and the one he attended in Ragsved, the working-class neighborhood in Stockholm where Ek grew up with his mother. The schools never connected

BitTorrent client that was widely used to pirate music. (Ek says he acquired the company in order to get an engineer to work on Spotify, and he sold it in December 2006.) Ek did have a huge advantage, though: The Swedish recorded-music business had declined so much — by 50 percent, to just \$141.3 million in trade value — and the market had become so small the major labels were willing to take a risk there. Spotify also delivered significant cash advances. "Forgive the expression," says Ek, "but we put our balls on the table."

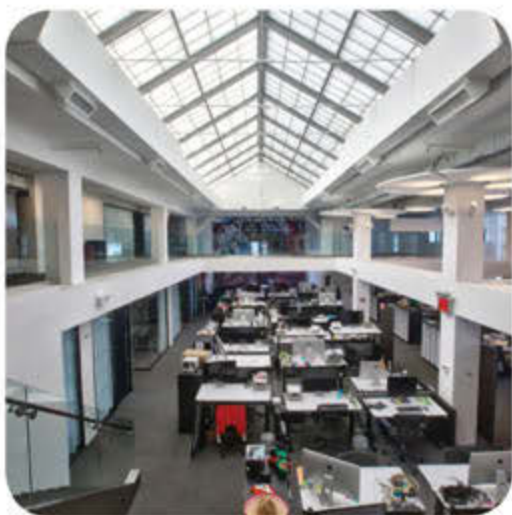
The Swedish music industry started recovering quickly, with streaming contributing 70 percent of the business' \$189.4 million in revenue in 2014. Since then, Spotify has grown into a global behemoth that operates in 58 countries and last year took in \$1.3 billion. With offices in nine cities, including main branches in Stockholm, New York and London, the company employs 1,500 people, and its board includes Sean Parker, co-founder of Napster and an early Facebook investor; Barry McCarthy, former CFO of Netflix; and Rene Obermann, former CEO of T-Mobile. In early May, it reportedly raised about

"At last, the record companies are moving against 'free' streaming in general, and Spotify in particular."

—FORMER U2 MANAGER PAUL MCGUINNESS

much, but "we got computers and fixed-line Internet," says Ek. "And then I heard about Napster, and I could download all of this music for free." He still remembers searching for Metallica tracks, then following links and hearing his first Led Zeppelin song, "Kashmir."

Ek decided to create a music service with the breadth and functionality of Napster that would operate legally and pay rights holders. "I wanted to work with the industry," he insists, "not against it." Although streaming services like Rhapsody already existed, getting the necessary licenses wasn't easy. "I started the process with hair," Ek dryly remembers. It didn't help that for a few months in 2006 he was the CEO of uTorrent, a



HOME SWEET SPOTIFY "We're trying to create an environment where people feel comfortable, almost like home," says Ek of his company's atmosphere, which includes its New York office (pictured). "Recently someone came in with their pajamas and just [wore] that for the entire day."

\$350 million at a valuation of \$8 billion (about four times the \$1.9 billion UMG paid for EMI Recorded Music in 2012), and it is thought to be considering an initial public offering that would further enrich Ek — as well as the three major labels, which used their negotiating leverage to acquire equity in the company, although they don't get a say in management. (The major labels purchased 18 percent of Spotify in 2008, according to financial documents obtained by the website Computer Sweden, but it's impossible to say with certainty how much the labels may currently own.) Like so many buzzy tech empires, for all of Spotify's remarkable growth, it's not profitable. In 2014, the company took in \$1.2 billion but reported losses of \$197 million.

Until February, Spotify was productively negotiating to renew its licensing deal with UMG, which concluded at the end of 2014 but has continued since then with a series of extensions. In April, in the course of answering a general question about online business models at the Code/Media conference, UMG chairman/CEO Lucian Grainge said that free, on-demand streaming was "not something which is particularly sustainable in the long term." Days later, Sony Music Entertainment CEO Doug Morris said that "in general, free is death."

"We've looked at the data, and what has become clear is that the free funnel isn't working," another major-label executive tells *Billboard*. While the percentage of users that Spotify converts to paid subscribers is among the highest for popular consumer Internet companies, at about 25 percent, 69 percent of those who subscribe after using the free tier do so within 90 days, according to a major-label

THE GREAT STREAMING DEBATE: ARTISTS SPEAK

Some musicians love Spotify, others... not so much

"I want people to hear our music. I don't care if you pay \$1 or f—ing \$20 for it; just listen to the f—ing song."

—Dave Grohl

"Spotify feels to me like a grand experiment. I'm not willing to contribute my life's work to an experiment that I don't feel fairly compensates the writers, producers, artists and creators of this music."

—Taylor Swift

"Spotify is not the enemy; piracy is the enemy."

—Quincy Jones

"In return for co-writing [Avicii's 'Wake Me Up'], I've earned less than \$4,000 domestically from the largest digital music service."

—Aloe Blacc

"Spotify is giving up 70 percent of all its revenue to rights owners. It's just that people don't know where the money is because the record labels haven't been transparent."

—Bono

"My record isn't on Spotify. People may be outraged, but artists don't make money from Spotify."

—Aimee Mann

"We've been one of the top Spotify artists."

We've had a great year, and people are coming to our shows; we're selling out. It's working for us."

—Imagine Dragons' Dan Reynolds

"The saddest thing about streaming is the issue of sound quality."

It's like watching *Citizen Kane* on your phone."

—Beck

—SHIRA KARSEN

“The day Swift quit Spotify, her YouTube streams went through the roof. Then you may ask, ‘Well, what was the benefit of it?’” —EK

executive who has seen Spotify data. Spotify says that keeping consumers engaged with its free service gives the company more opportunities to turn them into subscribers. In December, when Spotify offered three-month subscriptions for 99 cents, 38 percent of those who signed up had been using the free service for more than a year.

Billboard interviewed more than two dozen music executives for this story, and their opinions on Spotify generally depended on whether they thought the service was replacing sales or piracy — and whether imposing limits on free use would push users to subscribe or find a source of free music that generates even less revenue. The answers aren’t simple. Spotify’s growth has coincided with a decline in download sales, but it’s hard to prove a causal relationship: Digital sales began falling in Canada, for example, before Spotify launched there. And while limiting Spotify’s free service would encourage some users to subscribe, it could also weaken the company’s expansion. In 2011, when Spotify imposed a 10-hour limit on its free service in several European markets, its subscription growth slowed, at least initially, and the company backtracked.

The freemium debate has “been around since the beginning,” says Ek. “Do I think the future will not have any radio for free? Do I think you will not, in some shape or form, be able to enjoy music for free? No, I think you will, for a

lot of different reasons.” Even today listeners can avail themselves of online radio sites like Pandora and stream almost any song they wish on YouTube. (YouTube plans to launch its own paid streaming music service, possibly before year’s end.) As soon as Swift quit Spotify, Ek points out, “Her YouTube streams went through the roof. What that tells me is the audience that was listening to Taylor Swift on Spotify went on YouTube to do it instead. Then you may ask, ‘Well, what was the benefit of it?’” (Jason



WORKOUT MIX Spotify chief product officer Gustav Soderstrom (left) onstage with Tiesto, who helped promote the forthcoming launch of Spotify Running, at the company’s May 20 news conference in New York.

Aldean was the only major artist to follow Swift’s lead, pulling his catalog from Spotify later in the same month and releasing a statement saying, in part, “I want everyone who is involved in making my music to be paid fairly.”)

Plenty of executives (and musicians) also think limiting freemium would be short-sighted. In a mid-May earnings call, WMG CEO Stephen Cooper warned against thinking “freemium should be burnt at the stake.” (He’s more interested in how it generates potential subscribers than advertising revenue.) And Beggars Group founder/chairman Martin Mills tells *Billboard* that “the rush to ditch free is premature.” Mills likes Spotify’s subscription service because “it’s the gift that keeps on giving.” If subscribers keep listening to their favorite albums over time, that music could eventually generate more revenue, and potentially royalties, than it would in a one-time sale. “Most people,” says Mills, “don’t intuitively understand that.” Earnings can be significant, even in the medium term: With Spotify’s top payout rate of \$.0084 per stream, Avicii would have earned an estimated \$2.7 million from 339 million plays of his 2013 hit “Wake Me Up!”

Spotify says it pays out 70 percent of its gross revenue to rights holders, and has implied that low payouts could be the result of recording contracts and label accounting practices. (Tidal pays 75 percent, presumably because Spotify pays 70.) “You can honestly argue

SPOTIFY: THE DATA

“There’s enormous growth left in the music industry,” says Ek

1 to 4
RATIO OF
PAYING
TO TOTAL
LISTENERS
(15 million
paying, 60 million
total users)

**estimated value
of the company
\$8 billion**
(with latest \$350 million funding considered)

17
TOTAL
NUMBER OF
INVESTORS
(including
Goldman Sachs,
Fidelity and
Coca-Cola)

**total
investment
\$537.8 million**
(not including reported \$350 million injection)

REVENUE
PAID TO
RIGHTS
HOLDERS

\$3 billion

**average
minutes listened
per day,
per user 148**

(There are 30 million songs on Spotify.)

\$350K

PROFIT GENERATED
BY SPOTIFY
(in France, 2013)

PERCENTAGE OF REVENUE GENERATED FOR THE
GLOBAL MUSIC INDUSTRY

2010

2014

CDs 54% 36%
Streaming 3% 15%

— ANDREW FLANAGAN



BANDING TOGETHER From left: Nicki Minaj, Madonna, Deadmau5, Kanye West and Jay Z attend the Tidal launch event on March 30 in New York.

that either Spotify is not paying fairly or the labels aren't passing the money through," says David Lowery, the Cracker and Camper van Beethoven frontman who champions creators' rights. "But part of the problem is that too many of my spins are on the free platform, and that doesn't pay enough." (Songwriters get even less, since in the United States the company

label contracts for its planned streaming service. A high-level label exec says that in 2015 the company will invest more money in the music business than in any previous year. Iovine — who, as a producer and former head of Interscope, is on close terms with some of the biggest acts in the business — has been busily lobbying major artists for exclusive albums. "Jimmy is as good as it gets, and he is going to use every possible advantage that comes from the Apple connection, including the company's vast store of credit card numbers, artist relationships, new design features, the works," says longtime Bruce Springsteen manager Jon Landau, who has known Iovine since he engineered Springsteen's 1975 album *Born to Run*.

"I started this company to help the music industry, not get vilified by them," says Ek, who seems genuinely bummed out that some artists don't like Spotify. "This is probably the biggest change since the inception of recorded music, because since then we've sold music by units and we're no longer doing that. But if you're going to make this change and you're the poster boy for that, I think the worst we could hope for is people being indifferent."

that you meet people in this business who have the right values and want to do something for the greater good," says his friend Ash Pournouri, who manages Avicii. "He's one of the few people who are in the business for the right reasons. He wants to make things more fair and more modern." Ek's also friendly with Sonos CEO John MacFarlane, who says, "Ek's Swedish, so he's naturally self-effacing, but there's a very proud tech guy underneath. Though he can be overconfident in terms of his vision, he's always respectful to other points of view."

In 2012, Ek was flying to San Francisco for some meetings, and a music business attorney who does work for Spotify asked if he'd be interested in meeting Neil Young. When Ek landed, he received a text message that a white car had arrived to pick him up. "I walked out, saw the white car and I was about to jump in — and it was Neil Young driving," recalls Ek. "That surprised me." They drove around together for an hour-and-a-half, talking about music, Occupy Wall Street and Young's frustrations with the audio quality of streaming services. Says Ek, "I got goose bumps."

As much as he admires artists, as CEO of Spotify, Ek is ultimately more concerned with

"This is where music is heading: Now the customer creates the mood, rather than the artist." —DJ-PRODUCER TIESTO

allocates only 10.5 percent of its gross revenue to music publishers and collecting societies.) And while the major labels may have a financial interest in letting Spotify use their music to build its business, with the expectation of profiting from a future IPO, artists wouldn't share in such a payout.

For Apple — which bought Beats Music and Beats Electronics for \$3 billion in May 2014, bringing on former UMG executive Jimmy Iovine in the process — the anxiety over freemium could be a useful wedge between labels and Spotify. In fact, multiple music industry sources tell *Billboard* that Spotify and other streaming services believe that Apple is actively pushing the labels to fight freemium. Several antitrust authorities, including the European Commission, the Federal Trade Commission and the New York State Attorney General, are looking into this, presumably to see whether it could constitute a violation of antitrust law. This is a rather sensitive issue for Apple, since in 2014 a U.S. court found that Apple colluded with five of the six major book publishers to raise the price of e-books and appointed an antitrust monitor to ensure the company acts fairly. (Apple declined to comment on Spotify and antitrust issues.)

Spotify says it did not bring an official complaint, but adds that it and other streaming services have ongoing conversations with various antitrust regulators about this and other issues. Meanwhile, just this year Spotify hired four Washington, D.C., lobbying firms (including one that has worked for Pandora) and two in Europe to represent it on a range of topics.

Apple's in the thick of negotiating its own

ek, whose ownership stake in Spotify is not public, stands to become a great deal wealthier when and if the company moves forward with its long-anticipated IPO. (In 2012, he entered the *London Sunday Times*' "Rich List" at No. 10, with an estimated net worth of \$290 million.) But if he's in this for the money, he hides it better than most music executives, let alone young Internet entrepreneurs. (Although he does count Parker and Mark Zuckerberg as friends.) With his hard-clubbing days behind him, his main indulgence may be his collection of guitars. "It's not often



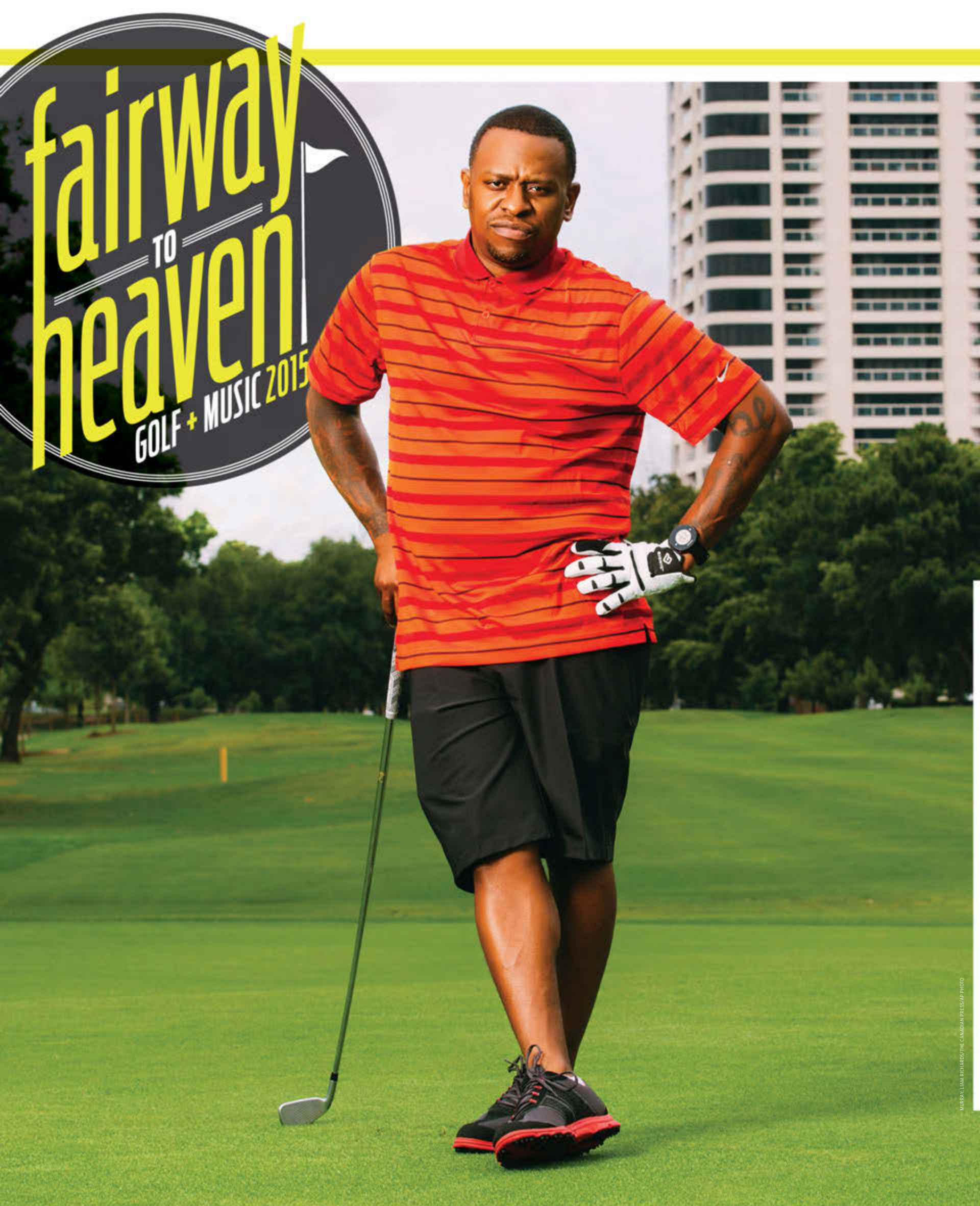
THE CHALLENGERS Apple CEO Tim Cook (left) and Iovine at the Beverly Hilton Hotel in Los Angeles on Feb. 7. "When you combine Jimmy's vision and creativity with Apple, something special is bound to happen," says Springsteen manager Landau.

listeners. "We're really hyper-focused on our users," he says. Indeed, his ultimate aim may be re-engineering the very way people listen to music. He cites a recent Spotify focus group of "power users" in New York where the participants talked excitedly about how they exploit the service. "They started exchanging music ideas — not just 'What kind of hip-hop are you into?' but 'What music do you work out to?'" says Ek. "They were taking playlists to a whole new level — they were almost hacking them. They were using them to soundtrack distinct moments of their lives."

This breakthrough, says Ek, led to one of the key new features announced at the May 20 press conference: The service can now suggest songs based on a user's typical behavior at a given time of day. "A playlist can be very versatile, almost like a programming language," says Ek. At the event, Dutch DJ Tiesto talked up new music he had created especially for Spotify Running, which can find music to match a user's exercise tempo. Want to optimize your morning jog? Spotify will provide the proper beats per minute. "This is where music is heading," Tiesto tells *Billboard*. "Now the customer creates the mood, rather than the artist."

That's the kind of feel-good industry disruption that Ek relishes. "I'm not saying you can't be successful in the music industry without Spotify," he says, acknowledging freemium-averse artists like Swift. "But when I look at the future of music, I don't think scarcity is the model anymore. We have to embrace ubiquity — that music is everywhere." ●

Additional reporting by Ed Christman, Andrew Flanagan, Shirley Halperin, Andrew Hampp, Glenn Peoples and Ray Waddell.



MURRAY LIAM RICHARDS/THE CANADIAN PRESS/AP PHOTO

THE WHO'S WHO OF MUSIC'S SWINGERS

SUMMER'S HERE, AND ARTISTS AND EXECUTIVES ARE ONCE AGAIN RELENTLESSLY PURSUING THEIR SECOND-FAVORITE SPORT (SHOT-MAKING INSTEAD OF HIT-MAKING). EVEN GANGSTA-RAP LEGEND SCARFACE IS CAUGHT UP IN THE GAME. "THE IDEA THAT JUST BECAUSE I'M FROM THE STREET, I CAN'T PLAY, THAT'S BULLSHIT," HE SAYS

BY MICHAEL CORCORAN • PHOTOGRAPHED BY GREG NOIRE

ON THE GOLF COURSE, SCARFACE of the Geto Boys is Brad Jordan, like on his birth certificate. He may have taken his stage name from the blood-soaked 1983 movie *Scarface* that starred Al Pacino as a maniacal drug lord, but there's no hint of gangsta swagger when he sets foot on the links. "I play golf every day if I can, but it's not fun and games for me," says the hip-hop pioneer on an overcast afternoon in May at Hermann Park, a public golf course in his hometown of Houston. Jordan won't play with people who are drinking beer or clowning around. "I'm serious about golf," he says.

Jordan, 44, who has dropped 100 pounds through dieting and exercise during the last two years, says his passion for the sport is fueled by the challenge to "tame the course. Right now, it's beating my ass on a regular basis," he says. He carries a Garmin GPS on his wrist to gauge the exact distance to the hole from the fairway and uses a Golf Buddy app on his phone when he's on the green.

All talk on the course is golf-related, which means Jordan is not particularly interested in discussing his memoir, *Diary of a Madman: The Geto Boys, Life, Death and the Roots of Southern Rap*. Published in April, the book delves into dark periods of Jordan's life that inspired brutally honest odes to urban anguish like Geto Boys' No. 1 Hot Rap Song, "Mind Playing Tricks on Me," and the group's

other signature tune, "Damn It Feels Good to Be a Gangsta," which Mike Judge used in his 1999 cult film *Office Space*. (The Geto Boys, who will release a new album, *Deeply Rooted*, in August, have landed five LPs in the top 10 of

Billboard's Top R&B/Hip-Hop Albums chart and have sold 4.7 million units since Nielsen Music began tracking sales in 1991.)

Due to heavy rains all week, some holes at Hermann Park are unplayable, so Jordan is forced to make his own links, from hole No. 1 straight to No. 13 and then the rest of the back nine.

Jordan played for the first time seven years ago, at the urging of his 14-year-old daughter, Brene Jordan, who picked up the clubs in the wake of Tiger Woods mania. "I thought golf was the most ridiculous sport ever invented," he says. "Then my little girl kicked my ass, and I started practicing." It took him a year and weekly lessons to break 100. Now, he plays to a 10 handicap and shoots in the 80s. He says he never plays alone because he wants witnesses for when he does something great, like on May 5 when he scored his first eagle. "That idea that just because I'm from the street, I can't play golf, that's bullshit," he says when asked if he sees a cultural divide between golf and gangsta rap. "Ain't nothing soft about the sport. If you want to play football, you have to go to college. To me, that's soft."

"The game of golf slows the whole world down and gives

you time to think," he adds. "Inner-city kids could learn a lot about patience. Golf teaches you class and character."

Jordan usually employs a conservative strategy on the course, always playing the position game. On hole 13, a 454-yard par five, he tees off with an 8-iron instead of trying to clear the lake 200 yards away. "Why take the chance of hitting it into the water?" he says. "I know I'm getting on in three anyway." A long 3-iron shot and Jordan is an easy pitch from the hole, about 100 yards away. He hits a line drive that flies over the green. "C—sucking motherf—er!" he says, becoming Scarface for a minute, then calms down to set up his reapproach. His shot looks good, hitting the mound where the ball would normally roll slowly toward the pin. Instead, it just sticks there. "That's the thing about golf," he says after taking his bogey. "I couldn't have hit that shot any better. What more do you want from me? But the course don't care."

At the end of the round, he's five over par, but one day, he vows, he's going to master those mean acres. "I want to be a scratch golfer. And when I'm 50, I want to play on the Senior PGA Tour." He says it on the golf course, so you know he's serious. ●



5 Questions With ANNE MURRAY

The four-time Canadian Grammy winner, 69, is also the music industry's top female golfer

YOUR HANDICAP?
13

THE BIGGEST FLAW IN YOUR GAME?
Bent left elbow

HOW NERVOUS DO YOU GET ON THE FIRST TEE?

I played Las Vegas, the Houston Astrodome, Carnegie

Hall. The first tee does not bother me.

POST-GAME DRINK?
Perrier and lime

ON A SCALE OF 1 TO 10, WHAT'S YOUR TEMPER LIKE ON THE COURSE?
5

"Do you know anyone who's completely satisfied with their spouse? Well, I don't know anyone who's completely satisfied with their golf game either," says Scarface, who was photographed at Hermann Park Golf Course in Houston on May 13.

3 FOR FORE! HUEY LEWIS' GOLF GETAWAYS

The "Hip to Be Square" singer chooses a trio of dream vacations for club kids of all ages

BY CARSON GRIFFITH



Lewis played a bunker shot on the fourth hole of the AT&T Pebble Beach National Pro-Am tournament in Pebble Beach, Calif., on Feb. 15.



U.S.



EUROPE



AFRICA

AUGUSTA NATIONAL GOLF CLUB, AUGUSTA, GA.

If the 64-year-old Lewis (handicap: 8.3) could enjoy one last round, he says he'd take another crack at a course he's played before: the home of the Masters Golf Tournament. "I played Augusta on the Monday after the [2015] Masters," he says of his most recent game. "I birdied hole No. 12, Golden Bell. All the holes there are named after trees."

WHERE TO STAY The charming Partridge Inn, located in the historic district of Summerville (2110 Walton Way).

WHERE TO EAT The farm-to-table Frog Hollow Tavern (1282 Broad St.) is Augusta's best fine-dining establishment and one of the hardest reservations to snag during Masters week.

ROYAL COUNTY DOWN GOLF CLUB, NORTHERN IRELAND

"It's one of [pro golfer] Rory McIlroy's home courses," says Lewis. "I've never played there, but I've heard it's fabulous."

WHERE TO STAY While local bed-and-breakfasts offer quaint options, the Slieve Donard Resort & Spa gives guests unbeatable proximity to the course and a Victorian atmosphere (Downs Road, Newcastle, County Down).

WHERE TO EAT Royal County Down's own eatery, Murlough Bar and Dining Room. With views of the 18th green, 10th tee and Mountains of Mourne — the inspiration for C.S. Lewis' *The Chronicles of Narnia* — there's no point in heading anywhere else (36 Golf Links Road, Newcastle).

LEOPARD CREEK COUNTRY GOLF, SOUTH AFRICA

"I'd like to go to South Africa and play Leopard Creek," says Lewis of the Malelane course, which borders game reserve Kruger National Park — making crocodile, hippo, antelope and elephant sightings common. "I hear it's just unbelievable."

WHERE TO STAY The private course has limited lodge booking, in locations named Buhala, Savanna and Jock Safari Lodge. Just beware: Some of the accommodations can be up to three hours away from the course.

WHERE TO EAT When not dining at the lodges, guests gravitate to Hamilton's, an upscale eatery next to Leopard Creek serving modern South African cuisine (Malelane, 1320, Mpumalanga).

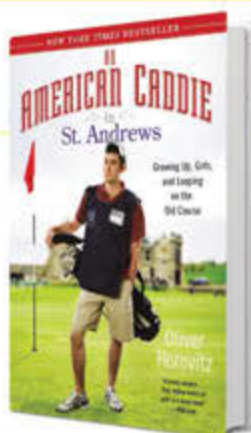
LINKED IN CLUBS

THE TOP COURSES IN THE INDUSTRY'S TOP 3 CITIES: NEW YORK, LOS ANGELES AND NASHVILLE



| WHERE | Shinnecock Hills Golf Club, Southampton, N.Y. | Bayonne Golf Club, Bayonne, N.J. | Sherwood Country Club, Thousand Oaks, Calif. | Riviera Country Club, Pacific Palisades, Calif. | Gaylord Springs Golf Links, Nashville | Vanderbilt Legends Club, Franklin, Tenn. |
|----------------|--|---|--|---|--|---|
| WHY | One of the most exclusive clubs on the East Coast — if not the nation — "Shinny" draws flocks of celebrities to play on this old-money course. | A beautiful private ferry — complete with TVs and a bar — goes from Battery Park straight to the Scottish-links-style course. | Errol Flynn's 1938 film <i>Robin Hood</i> (Sherwood Forest, anyone?) inspired the course, which sits at the base of the Santa Monica Mountains. | Riviera — or "The Riv" — knows the way to a music executive's heart: Management allows cellphones on the course. | This public, 18-hole Opryland Resort course is ideal for musicians. A private club doesn't make sense when you're on the road 100 days a year. | "Legends," a 36-hole, 750-member course, attracts a strict golf crowd: It has an excellent practice facility and no tennis or swim outlets. |
| SIGNATURE HOLE | The "Redan" — the famous par 3 seventh hole challenges even U.S. Open professionals. | The par 4 16th hole, called "Heaven's Gate," offers stunning views of Manhattan. | The 459-yard par 4 hole 13, which is bordered on the right by water, or hole 6 — "a rascal," says a pro. | The 311-yard par 4 10th hole requires a nervy approach to a narrow, bunker-lined green. | The scenic par 3 14th hole goes over water and includes rock bluffs. Top that, Putt-Putt. | The par 4 10th hole on the south course is notorious locally for its difficulty. |
| WATERING HOLE | The porches of Shinnecock's sprawling clubhouse are the perfect setting to get the club's most popular drink: a Southside. | Bayonne's bar, nicknamed "The Lighthouse" because it resembles one, overlooks Manhattan and the Hudson River. | The Men's Grill (on the grounds) may draw herds of parched golfers, but women aren't allowed, so the real fun is across the street at Robin's Pub. | "Finding a member to let you into the [Riviera] clubhouse is almost as hard as finding one to get you a tee time," jokes one music executive. | With room for up to 300 people and breathtaking views, the antebellum-style Clubhouse at Gaylord Springs is reason alone to play the course. | At Legends, it's more about the golf and less about the boozing. There's a clubhouse bar, but one member calls it "nothing special." |
| COST | Initiation fee: \$75,000; annual dues: \$9,000 | Initiation: \$200,000; annual dues: \$20,000 | Initiation fee: \$160,000; annual dues: \$7,300 | Initiation fee: \$250,000; annual dues: \$15,600 | \$75 per round | Initiation fee: \$15,000; annual dues: \$6,000 |
| WHO | Jimmy Buffett | Nate Ruess of Fun, Nick Jonas | Kenny G, Will Smith, Justin Timberlake | Johnny Mathis, Irving Azoff, Robby Krieger | Steve Cropper, Will Pugh | Alice Cooper, Vince Gill, Hank Williams Jr. —C.G. |

5 CADDY TIPS TO INSTANTLY IMPROVE YOUR GOLF GAME



OLIVER HOROVITZ, BROTHER TO BEASTIE BOY AD-ROCK, SHARES HIS SECRETS

I'VE CADDIED ON THE OLD COURSE IN ST. ANDREWS, SCOTLAND, FOR nine years. When not crawling through machete-sharp gorse bushes for lost balls or dodging shanked 4-irons from Japanese tourist-golfers, I've been picking up pointers along the way. (I've also eaten a lot of haggis, which I advise against doing.) Here are my top five "Quick Fix" tips for executives who want to improve their game when they're not counting streaming royalties.

1

How To Hit The Green

Hit more club than you think into greens. Most courses are designed to penalize short approach shots. Most of my golfers who miss the green miss it short. Make sure you have enough club to get to the center of the green.

2

Forget The Flop Shot

It's too low percentage. Let Phil Mickelson hit the flop shot. Instead, opt for low, running pitch shots when you can. This way, you'll be ready for Scotland, where the best place for a 60-degree wedge is your car trunk.

3

Just Off The Green? Putt

When you're just off the green, putt whenever possible. A bad putt is better than a bad chip. And a bad chip is still better than those traffic-stopping Loudmouth golf pants that John Daly has decided are cool.

4

Pay Attention To The Pins

Pin are cut near edges for a reason: To sucker you out, and leave you short-sided. If the pin is cut left, play 10 feet to the right. If it's cut right, play 10 feet left. Play away from the edges of greens. Give yourself room to miss.

5

The Only Way To Read Putts

When reading putts, always look from behind the hole. This enables you to focus on the final few feet of the putt, which are the most crucial.

Bonus Tip

Listen to your caddy, and buy him lunch at the turn.



Oliver Horovitz is a writer, filmmaker and caddy on the Old Course in St. Andrews, Scotland. He is the author of the book *An American Caddie* in St. Andrews (Gotham, 2013).



5 Questions With DARIUS RUCKER

The ex-Hootie & The Blowfish frontman-turned-solo artist, 49, is an avid golfer and friend of Tiger Woods

WHAT'S YOUR HANDICAP?

6.9

and hold it up over your head—because even God can't hit a 1-iron.

[who signed a 2009 endorsement deal with the label] gave me.

\$300 a day.

FAVORITE GOLF JOKE?

If you're in a lightning storm, grab your 1-iron

UGLIEST GOLFWEAR?

A Loudmouth jacket that John Daly

HOW MUCH DO YOU TIP YOUR CADDY?

At Pebble [Beach],

ON A SCALE OF 1 TO 10, WHAT'S YOUR TEMPER LIKE ON THE COURSE?

4



AG GREEN LABEL
The Cup polo, \$148;
Double Bogey
snapback, \$38;
agjeans.com.

CLUBBING IT IN STYLE

Rock the rough and the fairway with these distinctive golf fashions

BY SHANNON ADDUCCI



LAAIN
Ribbed jersey
mini dress, \$325;
netaporter.com.

HUBLOT
Big Bang Unico,
\$40,100; hublot.com.



GHURKA
Eagle golf bag,
\$6,500;
ghurka.com.



EDWARD GREEN
Malvern leather golf
brogues, \$1,460;
mrporter.com.



...AND THE INDUSTRY TEES OFF

THEY GAMBLE, THEY SCHMOOZE, AND THEY FORGE MULTIMILLION-DOLLAR RELATIONSHIPS AT COUNTRY CLUBS WITH SIX-FIGURE INITIATION FEES. WHY THE MUSIC BUSINESS' GOLF ADDICTS CAN'T GET ENOUGH OF THAT PRETTY GREEN

BY ADRIENNE GAFFNEY

DESCRIBE YOUR MOST MEMORABLE GOLF SHOT OR EXPERIENCE.

RICHARD "GUS" GUSLER A few years ago I played with Brett Favre and [golf instructor] Peter Kostis in the Hootie & The Blowfish Monday After the Masters Charity Golf Tournament. The tournament was taped and replayed on ESPN. We were on a par-3 hole, which was a TV hole, so they put a microphone on Brett. None of us hit the green so we were chipping from off the front of the greens. In my backswing Brett cut the loudest fart I have ever heard. I started laughing but finished the swing. It landed on the green and started rolling to the hole. Brett is shouting out, "It may have helped!" It went into the hole for birdie 2. ESPN kept it in the broadcast, but just as he broke wind, they turned down the mic. If you listened closely, you could still hear it.

MARTIN BANDIER While competing in a charity event in South Carolina

sponsored by Hootie & The Blowfish, I played in a foursome with Tiger Woods, Darius Rucker and [former SBK Records partner] Charles Koppelman. On a par 3, 175-yard island green, I birdied the hole while the rest of the foursome's initial hits went into the water. Nice to beat Tiger on a hole.

JIM VELLUTATO I sunk a 10-foot putt to win the Nevada State High School Championship in 1976.

SAM FELDMAN A 142-yard hole in one that I called.

JOHN BOYLE The second hole at The Bridges Golf Club in San Ramon, Calif., is a long, 440-yard par 4—the No. 1 handicap hole on the course. The second shot is an uphill blind shot to a crowned green. After a solid drive, I was about 200 yards out with a strong wind blowing in my face. I pulled out a 2 hybrid club and hit it really hard, but I couldn't see it land. As I approached the green, I spent about five minutes walking around the hole looking for my

| RANK | NAME TITLE |
|------|--|
| 1 |  STEVE RENNIE FOUNDER, RENMAN MUSIC AND BUSINESS |
| 2 |  JIM VELLUTATO VP A&R, SONY ENTERTAINMENT |
| 3 |  ANDY OLYPHANT A&R/CREATIVE DEVELOPMENT, MOIR ENTERTAINMENT |
| 4 |  LYOR COHEN CEO, 300 ENTERTAINMENT |
| 5 |  CRAIG BALSAM CO-OWNER, RAZOR & TIE/KIDZ BOP |
| 6 |  STIRLING MCILWAINE CEO, PEARL GROUP ENTERTAINMENT |
| 7 |  TOM CORSON PRESIDENT/COO, RCA MUSIC GROUP |
| 8 |  KEVIN WELK CHIEF OF CREATIVE, VANGUARD/SUGAR HILL RECORDS |
| 9 |  MITCH ROSE HEAD OF CONTEMPORARY MUSIC, CREATIVE ARTISTS AGENCY |
| 10 |  CLAY HUNNICUTT EXECUTIVE VP PROGRAMMING, IHEARTADIO |
| |  ROB LIGHT PARTNER/HEAD OF MUSIC, CREATIVE ARTISTS AGENCY |
| |  MARK SUDACK FOUNDER/CEO, 43 GROUP |
| 13 |  RICK KRIM U.S. CO-PRESIDENT, SONY/ATV MUSIC PUBLISHING |
| 14 |  BRIAN SCHALL PARTNER, WOLF RIFKIN SHAPIRO SCHULMAN & RABKIN |
| 15 |  JARED SMITH PRESIDENT, TICKETMASTER NORTH AMERICA |
| |  RON SPAULDING PRESIDENT/CEO, SPAULDING ENTERTAINMENT ENTERPRISES |
| 17 |  GAYLE HOLCOMB PARTNER, WILLIAM MORRIS ENDEAVOR |
| |  DOC MCGHEE CEO, MCGHEE ENTERTAINMENT |
| |  EVAN WINIKER MANAGER, THE CREED COMPANY |
| 20 |  DARREN DAVIS PRESIDENT, IHEARTADIO |

LEADERBOARD

| HANDICAP | RANK | NAME TITLE | HANDICAP |
|----------|------|---|----------|
| 3.2 | |  TONY COUCH GM, IN DE GOOT ENTERTAINMENT | 13.0 |
| 4.1 | 22 |  JIMMY HARNEN EXECUTIVE VP BIG MACHINE LABEL GROUP/PRESIDENT OF REPUBLIC NASHVILLE | 13.3 |
| 4.6 | 23 |  JON COHEN CO-CEO, CORNERSTONE AGENCY | 13.6 |
| 5.0 | 24 |  KEN FERMAGLICH SENIOR VP, THE AGENCY GROUP | 13.8 |
| 6.4 | 25 |  JOHN BOYLE CHIEF GROWTH OFFICER/INTERIM CFO, INSOMNIAC | 14.0 |
| 6.6 | |  SAM FELDMAN OWNER/CEO, THE FELDMAN AGENCY | |
| 6.8 | |  ARNY GRANAT CO-FOUNDER, JAM THEATRICALS | |
| 7.0 | 28 |  MARTIN BANDIER CHAIRMAN/CEO, SONY/ATV MUSIC PUBLISHING | 15.0 |
| 9.8 | |  DAVID SONENBERG CEO, DAS COMMUNICATIONS | |
| 10.0 | 30 |  LOUIS MESSINA CEO, THE MESSINA GROUP; EXECUTIVE VP, AEG LIVE | 16.0 |
| | |  RICHARD "GUS" GUSLER ENTERTAINMENT ATTORNEY | |
| | 32 |  JOHN OAKES PARTNER, SYNERGY GLOBAL ENTERTAINMENT | 17.0 |
| 10.6 | 33 |  CHARLIE BRUSCO MANAGER, RED LIGHT MANAGEMENT ATLANTA | 17.4 |
| 10.9 | 34 |  LARRY JACOBSON FOUNDER/CEO, WORLD AUDIENCE | 18.0 |
| 11.0 | 35 |  ALEX HODGES CEO, NEDERLANDER CONCERTS | 19.7 |
| | 36 |  SCOTT GREENSTEIN PRESIDENT/CHIEF CONTENT OFFICER, SIRIUSXM RADIO | 20.0 |
| 12.0 | 37 |  KEN EHRLICH PRESIDENT, AEG EHRLICH PRODUCTIONS | 20.1 |
| | 38 |  KEVIN LILES FOUNDER/CEO, KWL ENTERPRISES | 24.0 |
| | 39 |  DENNIS ARFA CEO, ARTIST GROUP INTERNATIONAL | 28.0 |
| 13.0 | 40 |  PETER SZABO HEAD OF MUSIC/U.S. AD SALES, SHAZAM | 31.0 |

ball. On the verge of giving up, I walked past the hole and there it was, in the cup — an eagle on the No. 1 handicap!

STIRLING MCILWAINE The most recent was at the Desert Charity Classic in May [a Ryder Cup-format, 36-player, three-day tournament at PGA West in La Quinta, Calif.]. The entire three days came down to the 18th hole of the final singles match on the final day between Brian Schall and me. I had to give Brian a stroke. I hit a great 45-yard chip and sank a 12-foot putt to beat him and lead our team to victory.

PETER SZABO The 17th green at Spanish Bay [in Pebble Beach, Calif.] on Nov. 27, 2010. After chipping onto the green and putting out, I got down on one knee and proposed to my girlfriend, Chelsea McLennan. Luckily, she said yes.

Szabo proposed to his girlfriend at Pebble Beach.



HOW OFTEN DO YOU GOLF?

STEVE RENNIE I play or practice just about every day.

VELLUTATO Saturday, Sunday, and if our A&R meeting gets canceled, Monday.

GUSLER Two to four times a week in spring, summer and fall. This will also be the 16th year in a row that I go to Scotland to play golf for three weeks. There, I'll play 18 holes every day and 36 holes every other day.

BOYLE About 25 to 30 times a year, but it comes in waves. I love when Coachella happens; it's a great excuse to golf a bunch.

TONY COUCH Twice a month, and I am currently practicing on the range and simulator at least once a week.

GAYLE HOLCOMB Not enough.

WHO'S YOUR GO-TO GOLF PRO?

BANDIER Rick Hartmann at Atlantic Golf Club in Bridgehampton, N.Y.

TOM CORSON Mike Summa at The Stanwich Club in Greenwich, Conn.

MARK SUDACK Paul Parlane at MountainGate Country Club in Los Angeles.

EVAN LAMBERG I listen to anything Irving Azoff and [entertainment attorney] Eric Greenspan will try to teach me — and not just about golf.

CHARLIE BRUSCO [Former Eagles guitarist] Don Felder is trying to help my game.
LYOR COHEN I never took lessons.
JOHN OAKES I'll take advice from anyone I am playing with, but [Rockstar Energy Drink marketing executive and former caddy] Nick Allen is the voice inside my head.

"I PLAYED IN A FOURSOME WITH TIGER WOODS. ON A PAR 3, 175-YARD ISLAND GREEN, I BIRDIED. HIS INITIAL HIT WENT INTO THE WATER. NICE TO BEAT TIGER ON A HOLE." —BANDIER

HOLCOMB Ken Green at Aviara Golf Club in Carlsbad, Calif.
RICK KRIM Chris "Tank" Cavanagh at Hudson National in Croton-on-Hudson, N.Y. He's a big music fan who takes good care of me and vice versa.
CRAIG BALSAM Chris Billington at Bayonne [Golf Club in Bayonne, N.J.].
FELDMAN Jeff Michealson at Bel-Air Country Club [in Los Angeles].

WHO DO YOU GOLF WITH FROM THE MUSIC BUSINESS?

LYOR COHEN Flea and Roger Waters.
RENNIE Producer Brendan O'Brien, [Fun singer] Nate Ruess. I used to play with Mike Einziger and Chris Kilmore from Incubus.
KRIM [Lava Records CEO] Jason Flom, [former TLC manager] Bill Diggins, [Green Day manager] Pat Magnarella, Kevin Welk, [SR Productions partner] Scott Reich, [Grace Potter's husband and The Nocturnals drummer] Matt Burr. And now, hopefully, [my new boss] Marty Bandier.
LAMBERG My favorite golf partner is David Kokakis, who I work with at Universal Music Publishing. We golf once a week and catch up on business throughout our round.
HOLCOMB My husband, [Live Nation president] Nick Masters.
CORSON [Creative Artists Agency partner/music division head] Rob Light, Marty Bandier, Stirling McIlwaine, Rick Krim.
SUDACK I mostly play with nonindustry people, but love to go out with guys like [attorney] Damien Granderson, [William Morris Endeavor co-CEO] Patrick Whitesell and Nate Ruess. I'm waiting on an invitation from Rob Light to play Augusta [National Golf Club in Augusta, Ga., where he is a member].
DARREN DAVIS I became golfing buddies with Canadian enchantress Anne Murray a few years back. She's quite a competitor.

HAVE YOU EVER DONE A BUSINESS DEAL WHILE GOLFING?

BALSAM No. I prefer to focus on play and enjoy the company.
DOC MCGHEE No, but I have done millions of dollars in business with guys I play with.
VELLUTATO Jason Flom said he wanted

to sign [R&B singer] TQ while playing Barton Creek at South by Southwest.

BANDIER When you play with Irving Azoff, every hole has a different business deal.

JIMMY HARNEN Most of the time. The first time [McGhee Entertainment president and brother of Doc] Scott McGhee played me [country group] A Thousand Horses was in The Tap Room at Richland Country Club [in Nashville] after we played a round in December.

We signed them less than a month later. The single is top 10 this week [on *Billboard's* Hot Country Songs chart].

COUCH Yes. I tipped Pete Giberger off to [rock band] Highly Suspect on the 17th at Bethpage Black [in Bethpage, N.Y.]. Johnny Stevens from the band wanted to know why it took me 17 holes!

SZABO We ended up finalizing a Linkin Park idea at Angeles National [in Los Angeles], where we figured out how to globally debut their single to anyone who had Shazamed them in the past.

OAKES I have an app called SignEasy, so I have signed contracts, entity-information paperwork and more on the golf course.

EVAN WINIKER A lot of business gets done on the course, but it's rarely discussed in practical terms. It's more like small talk that leads to bigger things.

DO YOU BET WHEN YOU PLAY?

MCGHEE I play for \$1 or \$100,000.



RENNIE \$20 Nassau [a three-tiered bet where money is wagered on the "front" nine holes, the "back" nine holes and the total 18].

SZABO Most of our bets involve moments you're not allowed to photograph later. There was a great jorts bet where the loser had to wear jean shorts. And there is still an unfulfilled bet where the loser has to wear leather pants and the winner's favorite basketball jersey to a crowded bar.



5 Questions With KENNY G

The smooth jazz star ranked at No. 5 on *Golf Digest's* 2014 Top 100 Golfers in Music ranking

WHAT'S YOUR HANDICAP?

-3.5

shares his vast knowledge when you play with him.

ON A SCALE OF 1 TO 10, WHAT'S YOUR TEMPER ON THE COURSE?

Minus 50. I'm super cool on the course.

MOST ANNOYING PERSON YOU'VE GOLFED WITH?

I'm usually the one who annoys everyone because I

love golf so much I don't shut up. I talk all the time about putting and lag and centrifugal force and... See?

FAVORITE PRO?
Jack Nicklaus — he

POSTGAME DRINK?
Ice-cold draft beer.



Top, from left: Rucker, Woods and Bandier (from left) at the University Club in Columbia, S.C., in 1997; the dining room at Farmshop in Brentwood. Bottom, from left: Oakes jumped off a golf cart at the 2015 Duffing for Dollars charity tournament in Mission Viejo, Calif., while North Industries owner Mark Bubba looked on; Vellutato (left) and Azoff MSG Entertainment's John Baruck at Pebble Beach in 2014.

LARRY JACOBSON No. I love money, and I hate losing.

CLAY HUNNICUTT Remember the scene in *Trading Places* with Eddie Murphy and Dan Aykroyd, where [the two brothers who employ Aykroyd's character] bet each other a dollar that they could ruin a guy? That's what it's like for us. It's mostly for bragging rights, and for someone to have to hand you a dollar. **BANDIER** When I play with friends, we usually bet on the front and back nine and overall 18 holes. It's not for a lot of money, but enough to make you shake when you putt.

OAKES We pair the foursome up into partners and play a scramble that normally ends in cash losses getting converted into a round of drinks.



DENNIS ARFA [Broadway producer/theater owner] Jimmy Nederlander and I play for the check at dinner.

FAVORITE 19TH HOLE?

LAMBERG Farmshop in the Brentwood section of Los Angeles.

RENNIE Members Grill at Bel-Air [Country Club] — the best hang in golf.

CORSON The famous lobster lunch at National Golf Links of America [in Southampton, N.Y.].

SCOTT GREENSTEIN The Clubhouse at The Bridge [in Bridgehampton, N.Y.].

JON COHEN The bar at the Atlantic Golf Club, but my game drives me to start drinking way earlier than the 19th hole.

KEN EHRLICH The clubhouse at Sherwood [Country Club in Thousand Oaks, Calif.].

HARNEN The Tap Room at Richland Country Club.

MITCH ROSE The Tap Room at Pebble Beach.

RON SPAULDING The clubhouse at Hawk Pointe [in Washington, N.J.].

MCGHEE The bar at every course.

ARFA When I play with Jimmy Nederlander, we go to Bryant and Cooper Steakhouse [in Roslyn, N.Y.].

VELLUTATO Buffalo Wild Wings.

BOYLE The couch in my living room.

LYOR COHEN I don't do a 19th hole. I have children.

IF YOU COULD HAVE THE SKILLS OF A PRO GOLFER, WHO WOULD IT BE?

BRIAN SCHALL Jack Nicklaus. I learned how to play golf by watching him play on TV when I was a child.

SUDACK I want to putt like Jordan Speith.

BOYLE Bubba Watson — he's the biggest hitter in the game, can shape shots like no one else, and his short game is outstanding.

KEVIN WELK I'd like to chip like Phil Mickelson.

GREENSTEIN The class of Bob Ford.

GUSLER Ben Hogan.

HARNEN Tiger Woods in 1997. He had it all — huge drives, a tremendous short game, precision putting, and he was fearless. ●

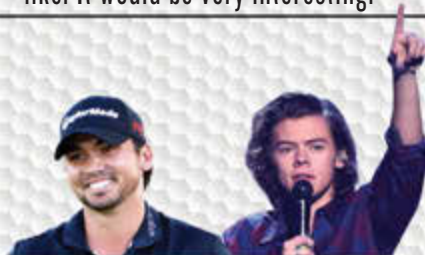
PROS MEET THEIR MATCH

Golf's greatest tell Billboard which artists they'd like to go 18 holes with



RORY MCILROY

Kanye West. I would love to spend four or five hours in his company just to see what he's like. It would be very interesting.



JASON DAY

One Direction, because I listen to them so much thanks to my son Dash and my wife Ellie.



LUKE DONALD

I'm a big EDM fan — I love my electronic dance music — so **Calvin Harris.** He's doing some good stuff.



CHRISTINA KIM

Eminem — to talk to him about life, his struggles and how he views the world would be amazing.



MATT EVERY

Noel Gallagher, because he's the best ever in history. —C.G.

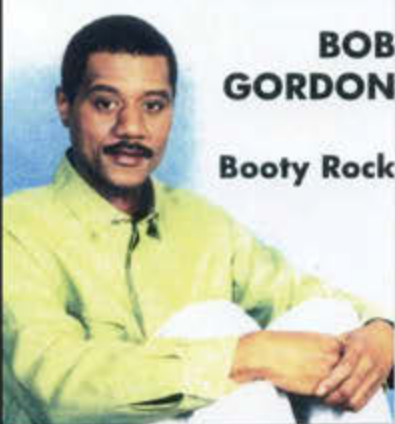
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New theater company seeks
MUSIC DIRECTOR/ACTOR/MUSICIAN
(ages 21 years and up)
for plays and films including
NIGHT TRAIN TO LUGANO, by Amy Heebner.
Next production may be as early as summer or autumn, 2015.
Mostly non-union, no pay except modest honorarium.
Please send e-mail to zrd9000@aol.com
to request an interview.
WHEN: Monday afternoons, June 8 and 15, 2015,
between 2:30 and 4 o’clock p.m.
WHERE: Shetler Studios, 244 West 54 St., floor twelve, N.Y., NY.
Bring photo ID to show guard at building entrance.

If you receive no e-mail reply,
you may visit either meeting to politely
give a copy of your resume to the company director,
Ms. Heebner.

Theater company consists of forty or more
actors, actresses and crew. Producer: Z.R.D., Inc.

TALENT

SOPRANOS

Google: JackBrennanScrantonPa.com – interviews
Jack Brennan has worked on “Law & Order”, “Third Watch”,
“The Good Wife” and “The Bounty Hunter”.
He worked on Stage – TV – Radio with
Mr. Show Biz Himself John King
Jack’s stage act – He runs across the
stage, dives over a chair, rolls out
into a karate front, back and round kicks
while at the same time whistling
“God Save The Queen”
With flames shooting out of his ass-

For more info on Jack go to
Brettandthecity.com – The boss Jack – Video-2 monkey
Or www.dailymotion.com – HoboJack ScrantonPa.
(click icon – Picture)
www.sasastunts.com – members – Jack Brennan.
GOFUNDME.COM/MILITARY
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Rocky's Impressive/ Offensive Experiment

ASAP perfects his progressive mash of Southern bounce, vintage rap and psychedelica — making his lyrics seem more regressive than ever

TWO YEARS AFTER BEYONCÉ'S self-titled coup, the term "surprise album" has become a misnomer. Drake, Kendrick Lamar and Earl Sweatshirt all dropped records with little to no warning this year, so it wasn't a shock when ASAP Rocky's *At.Long.Last.ASAP*, the solo follow-up to the rapper's 2013 Billboard 200-topping debut, arrived a week before its scheduled June 2 release date.

But musically, *A.L.L.A.* is a surprise. Rocky, 26, and his Harlem-based ASAP Mob crew have made an unlikely mix of vintage rap sounds from New York, Houston and the Midwest their signature, but this album is more expansive, with a palette that dips into blues, old Wu-Tang, G-funk, early-'70s R&B, psychedelic folk and more. It's a confident, but confounding experiment for a formatless, niche-happy, streaming-playlist world.

The album has 16 guest appearances, including Kanye West, Lil Wayne and even Rod Stewart; Rocky, his late Svengali ASAP Yams, Danger Mouse and Juicy J are all listed as executive producers. But the LP incorporates the many sounds and voices in a smoother, more organic way than previous ASAP efforts. There's no trippy song, no bounce anthem, no cruising slow-roller; instead, it's Lucy in the sky with diamonds, making her booty clap while sipping on drank and listening to The Doors and Stax-era

soul, on almost every track. "Electric Body," with Schoolboy Q, is rooted in Baltimore club and New Orleans bounce, but they're disrobed and stretched out — not quite chopped and screwed — into a languid cloud; the result is something inherently new. On "Fine Whine," M.I.A., Future and new protege Joe Fox join Rocky over tribal drums pounding three different sets of rhythms. Amazingly, it still sounds like one song.

As on Rocky's first album, his raps breezily chronicle exquisite thuggery and luxury escapism. He's not saying much, but he says it well. Still, there's a huge helping of cognitive dissonance when an album so forward musically is so regressive lyrically. Rocky is dismissive of women throughout; on "Better Things," he claims to have hooked up with Rita Ora in a show of cringe-worthy slut-shaming. And there's barely a nod to wider, real-life issues. It would be silly to expect deeper commentary from such a decidedly deviant rapper, but it's still unsettling when, on "Jukebox Joints," he states, "I be damned if I die sober."

Yams tweeted that same line last October, three months before his death of a drug overdose (it's unclear if Rocky was quoting him or vice versa). For all of the sonic pleasures, much of *A.L.L.A.*'s narrative is hard to swallow. It's glaring when an album so deep is also so shallow. —KRIS EX



ASAP ROCKY
At.Long.Last.ASAP
Polo Grounds
Music/RCA



OUT NOW

Florence & The Machine
How Big How Blue
How Beautiful
(Republic)

Jason Derulo
Everything Is 4
(Warner Bros.)

Jamie xx
In Colour
(Young Turks)

Lil Durk
Remember My Name
(Def Jam)

Major Lazer
Peace Is the Mission
(Mad Decent)

Ben Lee
Love Is the Great Rebellion
(Warner Bros.)

Jamie XX Goes Back To The Future

The producer taps vintage dance and electronic music for his wildly imaginative debut.

★★★★★



JAMIE XX
In Colour
Young Turks

JAMIE XX IS 26 YEARS OLD, which means he was barely out of diapers during the heyday of '90s U.K. rave culture, which provides the heart, soul and inspiration for his jaw-dropping solo debut, *In Colour*. The xx member (real name: Jamie Smith) reportedly combed through videos from the era on YouTube, experiencing it in a way that generations before him could not: all at once, chopped up, voyeuristically and set to the best music. This, conveniently, describes the rush of hearing *In Colour*, an ambitious collage of dance music's most artistically exciting decade, assembled with maximum TLC by a visionary who inherited its legacy.

Pockmarked by bits of dialogue from the era's radio shows and documentaries, the record leaves no doubt as to its source material, and Jamie xx is among other U.K. electronic-dance acts, such as Disclosure and Four Tet, that are tapping the genre's past to forge its future. But no one has

nailed it quite like this. Like a lover with a dark secret, the music is both supple and dangerous. "Sleep Sound" is deep house with a narcotic edge, its low-end thrum surging in and out. From the dirty drum'n'bass of "Seesaw" to the lysergic grind of "Hold Tight," the songs are haunted by the spirits of Aphex Twin, The Orb and LTJ Bukem. The album's high point, "Loud Places," combines xx bandmate Romy Madley Croft's stirring singsong whisper with a '70s disco sample and ringing guitars for the ultimate slice of dance-floor euphoria. Even outlier "I Know There's Gonna Be (Good Times)," featuring rapper Young Thug and dancehall singer Popcaan, has a chill-room whiff to it.

For as erudite as it is, though, *In Colour* doesn't require footnotes to enjoy — it's first and foremost a dance record. What Jamie xx borrows most from rave culture is its fervor, that feeling that a shared, if fleeting, vision of utopia can be found between the beats. One of his early solo singles was "All Under One Roof Raving"; it's not included on *In Colour*, but the title works perfectly as a mission statement. —GARRETT KAMPS

Tell Us More JAMIE XX

Some of the tracks on *In Colour* go back to 2011. How many unfinished songs do you have sitting around?

Lots. My laptop is nearly full. I find it really hard to finish anything; I just enjoy making the first 30 seconds. But eventually it all gets used, if it's good enough.

You grew up listening to Four Tet, and he co-produced

"Seesaw." What was that like?

He's very honest in a way that is sometimes hard to deal with, but good if you're trying to fix a record. There was some music we made and I was into it, but he said it sounded like trip-hop from the '90s. I made it like that because that's what he used to make, and that was the first music I loved. So it was very hard to hear, but also good.

"I Know There's Gonna Be (Good Times)" features Popcaan and Young Thug. How did that come about?

I asked a lot of people to do something, because I couldn't finish the record. I love Popcaan and Young Thug. They did separate versions, and I spliced them together. There are versions with other people that I'm going to release. —HARLEY BROWN



MAJOR LAZER
Peace Is the Mission
Mad Decent
★★★★★

Diplo's reggae act finds its footing — in the world of pop

LONG A QUIRKY, INCONSISTENT SIDE project of dance's busiest all-over-the-place producer, Diplo's reggae-inspired Major Lazer outfit comes into sharper focus on its third album. Known for his muscular beats, the Mad Decent boss recently told *Billboard* he's been working on his songwriting, and it shows. From lighters-up ballad "Powerful," which features a big hook by Ellie Goulding and Rastafari singer Tarrus Riley, to soca/house mash "All My Love" with Ariana Grande and Trinidad's Machel Montano, *Peace Is the Mission* soars on the strength of sticky melodies sung by a unique combo of pop divas and West Indian vocalists. "Lean On" gives Major Lazer's reggae, trap and moombahton blend a pop gloss. Already a festival favorite, it looks primed to follow Jack U and Justin Bieber's "Where Are U Now" as another Diplo product that both innovates and finds crossover appeal. Not bad for a side project.

—MATT MEDVED



LIL DURK
Remember My Name
Def Jam
★★★★★

Chi-town rapper balances grit and gloss on major-label debut

SINCE THE STEELY CHICAGO RAP subgenre known as drill exploded in 2012, Lil Durk, 22, has arguably become the scene's most consistent voice. He earned cult status with his Auto-Tuned, half-sung flows, but the melodies never distracted from the fact that he can seriously spit. Few of his peers turned drill's early buzz into sustained relevance; with his major-label debut, *Remember My Name*, Durk aims to avoid a similar fate. The album lacks the obvious potential hits to guarantee that, although the moody, Jeremih-featuring single "Like Me" is easy to get lost in. The album does, however, strike a graceful balance between gritty roots and big-budget sheen, recruiting underrated drill producers (DJ L, C-Sick) whose slick beats are highlights — check the subtle EDM bounce of "Tryna Tryna" or the poignant piano on "Ghetto." The latter is Durk at his most touching, recalling a young adulthood spent going from promo interviews to funerals. He isn't exaggerating: His manager, Uchenna Agina, was murdered in March. —MEAGHAN GARVEY



A singles specialist struggles to find himself.

Derulo's Blurry Vision



JASON DERULO
Everything Is 4
Warner Bros.

JASON DERULO'S 2014 SMASH "Talk Dirty" was more than a comeback hit for the pop veteran: It was a much-needed game-changer. After years of producing slick, inoffensive dance singles like "Whatcha Say" and "The Other Side," he tossed out the brash pop-rap collab with 2 Chainz and took on an R-rated rhythmic guise — and it worked.

Since then, Derulo, 25, has spun his new dimension into a hot streak, turning follow-ups "Marry Me," "Wiggle" and "Trumpets" into top 40 hits.

Fittingly, his fourth album, *Everything Is 4*, arrives with more anticipation — and A-list guest stars — than before. A singles master admirably attempting to establish himself as an albums artist, Derulo does a little bit of everything on *Everything*, sometimes stretching himself too thin but finding a few more no-brainer pop hits along the way.

For much of the project, Derulo lets his newfound bad-boy side run free: He gets stoned on "Broke," drops F-bombs on "Pull-Up" and stuffs "Love Me Down" with unsavory sex metaphors ("Girl,

why you all alone?/Go and tell your kitty, give a dog a bone.") Elsewhere, he clumsily revisits his "Talk Dirty" persona on "Get Ugly," which spoils a spirited hook with lines like "Oh my God/This girl straight and this girl not." But when he frames this mild debauchery within MJ-evoking electro arrangements and gigantic hooks, as he does on the silky "Cheyenne" and breakup jam "X2CU," he excels as a newly dynamic pop specialist.

Too often, however, the album toys with new sounds that Derulo's not equipped to handle, and the results are forced and directionless. An R&B ballad with K. Michelle is followed by a big band duet with Meghan Trainor, which precedes a country sing-along featuring Stevie Wonder and Keith Urban. That's nearly a third of the album on which Derulo feels like a guest on someone else's song.

In interviews, the singer has admitted he has struggled to overcome anonymity during his career; he has multiple radio hits but people still don't know who he is. On *Everything Is 4*, some songs give him newfound definition, but then others distract from it. Derulo may have found the formula for creating singles, but if he wants to make album-length statements, he needs to narrow his focus. —JASON LIPSHUTZ

FANTASTIC 4

The future of R&B is looking bright thanks to a new wave of underage stars with oversize talents

NAME Kehlani **AGE** 20

FROM Oakland, Calif.

WHO The female Frank Ocean, with more tattoos than you can count (including one of Lauryn Hill's face)

THE BUZZ In April, Kehlani — who first found fame as a 16-year-old finalist on *America's Got Talent* — announced a deal with Atlantic and released *You Should Be Here*. She called it a mere mixtape, but it's the first great R&B album of 2015, featuring the singer's uncensored takes on love and lust. "It's the way you love, the way you f—," she sings on the floating "The Way" featuring Chance the Rapper, just one example of the lines she's willing to cross.



NAME Alessia Cara **AGE** 18

FROM Brampton, Ontario

WHO A YouTube-cover graduate boasting a raspy vibrato and an outsider's POV

THE BUZZ The Def Jam signee's "Here" is one of the most intriguing debut R&B singles in recent memory, highlighted by a moody, Portishead-cribbing beat and Cara positing herself as a loner who would rather turn inward than turn up: "Oh, God, why am I here?" she moans, sulking with arms folded in the middle of a party in the song's video.



NAME Jordan Bratton **AGE** 20

FROM Long Island, N.Y.

WHO An electro-zapped chanteur who channels vintage R&B greats

THE BUZZ The RCA-signed singer-keyboardist's chops already have the attention of rap and R&B elites, with singles featuring Fabolous and Chance the Rapper, and a tour with Jazmine Sullivan. Debut EP *Youth*, released in May, has hints of 1980s Michael Jackson and 1970s Stevie Wonder.



NAME Justine Skye **AGE** 19

FROM Brooklyn

WHO A less enigmatic but just as sensual version of Tinashe

THE BUZZ The self-proclaimed "Purple Unicorn" (a nickname inspired by her hair color) developed her hazy bedroom sound by posting songs on Tumblr for feedback. The DJ Mustard-produced "Collide," featuring Tyga, reveals the Atlantic Records signee singing about her "dark side" and demanding that her man "put it down" with the lights on.

—STEVEN J. HOROWITZ

SINGLES

MIRANDA LAMBERT
"ROOTS AND WINGS"
SONY MUSIC NASHVILLE

★★★★☆

Country's Miranda Lambert finally releases "Roots and Wings" after supplying a snippet for a car ad. While it's pleasant, the song overstays its welcome. "Roots" draws from the wisdom she received from her parents over dreamy slide guitars before a too-long instrumental ride-out weighs it down.

—S.J.H.

Lambert



LITTLE MIX
"BLACK MAGIC"
SYCO/COLUMBIA

★★★★☆

The U.K. girl group abandons the rhythmic flair of "Move" and "Salute" for '80s pop-rock with "Black Magic," the foursome's latest stateside crossover attempt. The beat pretty openly nods to "Girls Just Want to Have Fun," but the melodies are tight, and they sing "take a sip of my secret potion" with enough charm to make you raise a glass.

—J.L.



The Weeknd

THE WEEKND
"THE HILLS"
REPUBLIC/XO

★★★★☆

His recent singles ditched his murky sound for shinier, poppier fare, but R&B outlier The Weeknd goes back to basics with "The Hills," an ode to druggy, illicit booty calls. "When I'm f—ed up, that's the real me," he sings over a dissonant synth haze in an arresting update to the woozy hedonism of his influential early mixtapes.

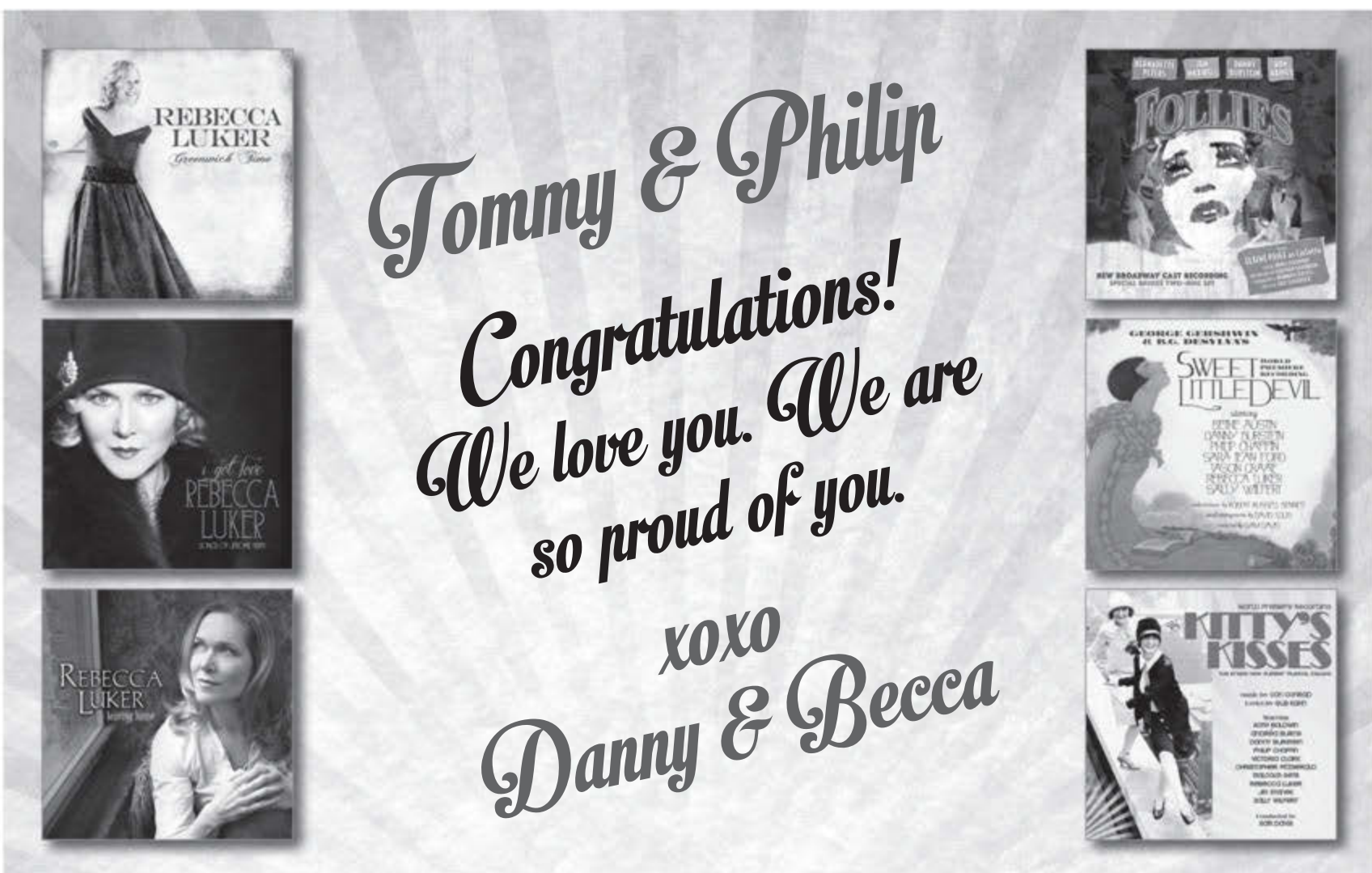
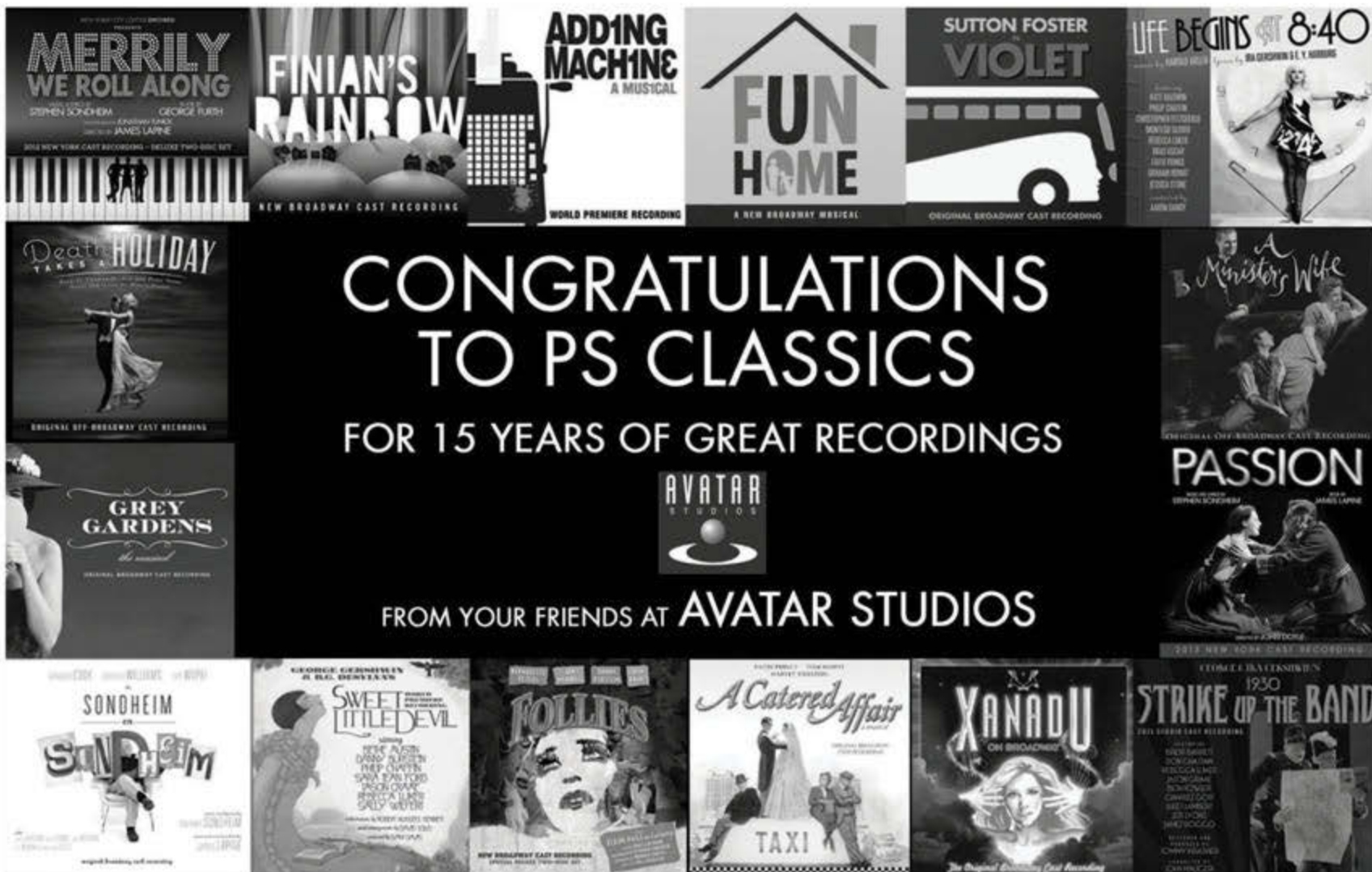
—S.J.H.

ROB THOMAS
"TRUST YOU"
ATLANTIC

★★★★☆

Rob Thomas' brand of harmless pop-rock has been aped by bands like OneRepublic during his six-year hiatus. It makes sense, then, that the Matchbox 20 leader's comeback "Trust You" was helmed by OneRepublic's Ryan Tedder. The song's percussive, populist stomp is welcoming, but in the end it comes off like a retreat of a retreat.

—J.L.



The Fight To Build Buzz

The moves arenas make to market Louis C.K., Garth Brooks, Foo Fighters — and themselves

BY THOM DUFFY and MITCHELL PETERS

W

WHEN ARENA EXECUTIVES NEED TO SELL tickets to a concert, the traditional mainstay methods of newspaper ads and radio spots are a memory, replaced by publicity-grabbing events, social media stunts and branding campaigns for the venues themselves. Ahead of the Event and Arena Marketing Conference (EAMC) taking place in Los Angeles June 10-13, representatives for arenas with capacities of 12,000 to 20,000-plus (according to Billboard Boxscore data) weighed in on what works today: renaming city streets with song titles, staging an all-star birthday party and even rolling out waffle trucks for fans on a Saturday morning.

CHANGE OF ADDRESS

BOK CENTER, TULSA, OKLA.
(18,041 CAPACITY)

Ahead of seven homecoming concerts in January by Oklahoma native Garth Brooks, the BOK Center teamed up with city officials to rechristen nearby avenues in honor of the artist. Four streets surrounding the venue were temporarily given new names from Brooks' hits: Thunder Rolls Road, Low Places Lane, Shameless Boulevard and Rodeo Drive. "We wanted to show how honored and excited everyone in the city of Tulsa was," says Meghan Doyle, BOK Center director of marketing. Brooks himself was impressed and talked about the move in an appearance on NBC's *Today*.



BETTER THAN HALLMARK

DENNY SANFORD PREMIER CENTER, SIOUX FALLS, S.D.
(12,000 CAPACITY)

Ahead of its on-sale date for an upcoming June 10 show by Ed Sheeran, the Denny Sanford Premier Center created a large-scale birthday greeting for the singer on the venue's outdoor digital billboard, which then was shared on Facebook, Instagram and Twitter, and retweeted by his fans. Marketing manager Lucy Alberts says the promotion resulted in "a shout-out [from tour promoter AEG Live/The Messina Group] to other markets asking for similar promotions. And the show sold out the day it went on sale."

THE FAUX BACKSTREET BOYS

FIRSTONTARIO CENTER, HAMILTON, ONTARIO
(19,500 CAPACITY)

Perhaps hosting pop stars night after night brings out the musical talent of some venue managers. To promote a Backstreet Boys concert last spring, FirstOntario Center GM Scott Walker corralled four male staffers to re-create the video of

the group's "I Want It That Way," complete with lip-synced vocals, costumes and heart-patting choreography. The clip was credited to the "Backstreet Boys of Hammer Town" and created "great PR buzz in a unique way and sold more tickets," says director of marketing Michaela Putnam.

CELEBS AND CAKE

THE FORUM, INGLEWOOD, CALIF.
(18,679 CAPACITY)

On Jan. 6, Foo Fighters tweeted to their 11 million followers: "Hey LA, what're you doing Saturday night..." The next morning, a black-and-white photo of the Forum's exterior was posted on the band's website. Later that day, the Forum and Live Nation announced a Jan. 10 concert by the band, a "surprise" birthday party for Dave Grohl. Among the guests: David Lee Roth, Alice Cooper, Perry Farrell, Slash and Paul Stanley. "The strategy was simple: direct messaging to hardcore, true fans via social media," says Anjali Raval, director of marketing and promotions. "There was no print, radio [or] traditional media executed for this event."

BREAKFAST WITH CHAMPIONS

INTRUST BANK ARENA, WICHITA, KAN.

(15,000 CAPACITY)

To get tickets for a Sept. 30 Foo Fighters show into the hands of fans, and not ticket-snagging “bots,” InTrust Bank Arena staged a “Beat the Bots Presale,” during which seats were sold only in person on a Saturday morning (Nov. 22, 2014). Local radio stations broadcast from inside the box office, fans recorded messages for the band, and food trucks served muffins, cinnamon rolls and Belgian waffles. The band’s team “was so thrilled with the feedback on social media from fans,” says director of marketing Christine Pileckas. “They even asked if Waffle Wagon could come back in September.”

COMICS SELL — NO JOKE

MADISON SQUARE GARDEN, NEW YORK

(20,697 CAPACITY)

The rise of comedy bookings at Madison Square Garden is no laughing matter, with sold-out shows in the past six months by Louis C.K., Aziz Ansari, Russell Peters and Gabriel Iglesias, and three July concerts by Kevin Hart. “Social media has been a driving force behind our success on the comedy front,” says Bob Shea, executive vp, bookings for MSG Entertainment. He notes how social feeds can relay press coverage of shows, clips from previous performances and more. The Garden’s goal, says Shea, is to make each comic’s MSG concert “the career-defining moment it is.” That’s how Iglesias felt after his April 17 appearance, declaring to his fans on Facebook, “You made my dreams come true.”

RULES OF ENGAGEMENT

PRUDENTIAL CENTER, NEWARK, N.J.

(18,000 CAPACITY)

An important goal of a venue’s marketing efforts often is to sell the venue itself. “Our House

Newark’s Prudential Center is a finalist.



EAMC HONORS VENUES WITH FIRST MARKETING AND PUBLICITY AWARDS

Rules” is a branding campaign launched by the shared management of the Prudential Center and its anchor sports tenant, the NHL’s New Jersey Devils. With its double meaning, “Our House Rules” both declares pride in an arena that’s helping revive its home city and sets up a playful series of numbered guidelines for fans that are displayed around the venue (“Get loud,” “Stand up,” “Share unforgettable moments”), in concessions (“Stay half full”) and elsewhere.

EVERYONE’S A STAR

SAP CENTER, SAN JOSE, CALIF.

(20,000 CAPACITY)

Among the stars recently featured at Silicon Valley’s SAP Center are Neil Diamond, Marco Antonio Solis, Bob Seger — and Steve Kirsner. Or, at least, the venue’s marketing campaign seems bent on making a star of Kirsner, the arena’s

The Event and Arena Management Conference has named nine venues as finalists for the inaugural EAMC Awards.

The winners will be announced June 11, on the second day of the four-day confab in Los Angeles.

The finalists for marketing campaign of the year are TD Garden in Boston; Prudential Center in Newark, N.J.; CN Centre in Prince George, British Columbia; Lakeland Center in Lakeland, Fla.; and Spokane Arena in Spokane, Wash.

The finalists for publicity campaign of the year are Chesapeake Energy Arena in Oklahoma City; Xcel Energy Center in Saint Paul, Minn.; Verizon Center in Washington, D.C.; and the Fox Theatre in Atlanta, which is in the running for two separate campaigns.

A winner for top group sales campaign of the year also will be chosen based on online submissions.

—T.D.

round-faced, bespectacled director of booking and events, featured in ads promoting the SAP Center. The copy on one ad declares, “You say, ‘Jump.’ We say, ‘How high?’ ” — and features Kirsner Photoshopped onto the body of a snowboarder in mid-flight.

FREEBIES AND BARBECUE

STAPLES CENTER, LOS ANGELES

(20,000 CAPACITY)

For Eric Church’s first headlining show at the Staples Center in January, a little hot sauce was all that was needed to create a sellout. Cara Vanderhook, senior director of communications and social media, says a promotion offering passes to a pre-show VIP barbecue, publicized on country radio stations KGRG and KKGO, “helped push the final remaining tickets to achieve a sold-out show.” Staples Center also uses an arsenal of marketing assets, including marquees on two freeways, 19 digital screens on the L.A. Live Plaza and the nearby JW Marriott hotel. Lastly, it didn’t hurt that venue president Lee Zeidman offered three pairs of free tickets on his Twitter feed. (Zeidman will be a featured speaker at EAMC.)

KEEP ‘EM GUESSING

TARGET CENTER, MINNEAPOLIS

(19,000 CAPACITY)

A rare move by the Target Center last December of scheduling a press event to announce a major booking sent local media speculating. The venue fed the frenzy when it shared on Instagram a photo of Times Square on New Year’s Eve, showing the year 1999. The reference prompted guesses that the mystery artist was Minneapolis’ favorite son Prince. In fact, the artist announced was New York native Billy Joel, who had last played the venue in 1999, and returned with his band for a sold-out performance on May 16. ●



Joel played the Target Center in May for the first time since 1999.

CONGRATULATIONS, PAT!
THANK YOU FOR 50 YEARS OF FRIENDSHIP.
- MIKE CURB



CASEY KASEM; EDDIE RAY; MARTIN LUTHER KING, JR.'S SON, DEXTER KING;
MIKE CURB; DEBBY BOONE; PAT BOONE AND MAYOR JOHNNY GRANT
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*We saw them swoon
From dusk til noon
Every time he sang a tune
The one and only Patrick Boone*



Thanks Pat for being such a positive
influence on me and the world
in AND out of the studio!!!



~ DAVID FOSTER ~



The Original American Idol

At 81, Pat Boone remains a pop icon, has waded into politics and still has even more music to promote

BY DEBORAH EVANS PRICE

L

LOOKING OUT THE WINDOW OF HIS HIP-ROOFED, 7,000-square-foot Beverly Hills home, Pat Boone says his street is a little quieter these days. For three years, he explains, Ozzy Osbourne was his neighbor — and Meat Loaf nearly moved in.

“It looked like it was going to be Pat Boone, Ozzy Osbourne and Meat Loaf in three consecutive houses at the corner of Beverly and Sunset,” says the 81-year-old singer. “I was already looking ahead to the block parties that might happen.”

Truth is, Boone doesn’t have much time for neighborhood get-togethers. With multiple ventures underway, he’s using the big, round table in his recreation room as a desk, and he has turned that family space into a working office. “To my wife’s displeasure,” he adds.

This spring marked the 60th anniversary of Boone’s debut single, “Two Hearts, Two Kisses,” on Dot Records. The song only reached No. 16 on the Billboard Hot 100. But it launched a six-plus-decade career that has included success in TV, books, film and a pop streak highlighted by his breakthrough, chart-topping cover of Fats Domino’s “Ain’t That a Shame.” He also spent seven weeks at No. 1 with “Love Letters in the Sand,” six weeks atop the chart with “April Love” and has notched more than 60 hits in all.



Boone, mobbed by fans in Akron, Ohio, in 1956, reached No. 1 on the Billboard Hot 100 the previous spring with a cover version of Domino’s R&B hit “Ain’t That a Shame.” Through his own record company, The Gold Label, Boone released the gospel album *Legacy* in 2014. *Pat Boone: Duets* arrives June 9.

Boone is drawing from one high point of his career for his latest release, *Pat Boone: Duets*, arriving June 9 on his own record company, The Gold Label. It features 13 never-before-released performances from his TV series, *The Pat Boone Chevy Showroom*, which he hosted from 1957 to 1960 (see story, page 60). It follows his 2014 album, *Legacy*, for which Boone

recorded 17 original gospel songs.

But Boone’s not just about music. An entrepreneur as well as entertainer, he appeared in May on ABC’s *Shark Tank* pitching a low-emission “Air Car” and struck a deal with “shark” Robert Herjavec to develop the concept. And he is politically outspoken, often taking controversial stands on current events. He recently criticized Robert Gates, president

Backstage Pass /
Pat Boone 60th Anniversary

of the Boy Scouts of America, for endorsing gay adult leaders in the organization. "From the beginning, I was known as a family guy, a Christian, a conservative," says Boone, who accepts that his views alienate many in the entertainment industry.

Born in Jacksonville, Fla., and raised in Nashville, Boone is widely considered America's first teen idol of the rock 'n' roll era. His covers of R&B hits — "Ain't That a Shame" and Little Richard's "Tutti Frutti" — are credited with helping bridge the gap between pop, soul and the burgeoning rock scene in the 1950s.

"As I got older and looked back, [Pat] really opened a wider door for me," says Little Richard. "By him recording ['Tutti Frutti'], it made it bigger and made me accepted to a wider market, and I became 'pop' instantly!"

With "Ain't That a Shame," Boone topped the Hot 100 in July 1955, eight months before Elvis Presley earned his first No. 1 with "Heartbreak Hotel." Boone's boy-next-door charm was seen as a counterpoint to Presley's rebellious persona. Presley, in fact, opened shows for Boone early in his career, and the two became friends.

"I was already going so fast and furious and with hit records that I could weather the Presley avalanche," recalls Boone. "He and I became

friendly competitors, emphasis on friends. We played flag football in Beverly Hills on Sunday. We'd visit each other's homes. He was single and dating young starlets. I was married, had two, then three, then four kids."

Boone married Shirley Lee Foley, the daughter of country legend Red Foley, in November 1953, before he turned 19. The couple are still married and have raised four daughters, including singer Debby Boone, who topped the Hot 100 for a remarkable 10 weeks in 1977 with "You Light Up My Life." They have 15 grandchildren and four great-grandchildren.

Despite the bona fides, Boone hasn't always presented a squeaky-clean image. In 1997, he released *In a Metal Mood: No More Mr. Nice Guy*, a collection of heavy metal covers that has sold 64,000 copies, according to Nielsen Music. In promoting the album, he appeared at the American Music Awards in a black leather outfit and, even though he is well-known as a devout Christian, subsequently lost his job on the Trinity Broadcasting Network.

"Christian TV took me right off the air immediately, thinking that I had gone over to the dark side and sold out," recalls Boone, who was later reinstated. Though the album created a stir,



Boone "really opened a wider door for me," says Little Richard, whose R&B hit "Tutti Frutti" was covered by the pop singer.

MICHAEL OCHS ARCHIVES/GETTY IMAGES

CONGRATULATIONS!

PAT BOONE

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60th ANNIVERSARY SIGNED AND NUMBERED LIMITED EDITION LP

1955 - 2015

Executive Producers: PAT BOONE, MARC WHITMORE Compilation Producer: DAVID DIGGS



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SIDE 1

1. ELLA FITZGERALD
"I Wish I Were In Love Again"
2. ELLA FITZGERALD
"It Don't Mean A Thing (If It Ain't Got That Swing)"
3. COUNT BASIE
"I've Heard That Song Before"
4. NAT 'KING' COLE
"Nature Boy/Poison Ivy"
5. THE KINGSTON TRIO
"Tom Dooley"
6. ANNA MARIA ALBERGHETTI
"You're the Cream In My Coffee/The Coffee Song"
7. CONNIE FRANCIS
"My Happiness"

SIDE 2

1. JO STAFFORD
"Folk Medley"
2. GEORGE SHEARING
"Stranger In Paradise"
3. SHIRLEY BOONE AND THE BOONE GIRLS
"Rock-A-Bye"
4. ANDY WILLIAMS
"Tenderly"
5. ROY ROGERS
"Cowboy Medley"
6. SHIRLEY BOONE
"May the Good Lord Bless and Keep You"

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In the years immediately prior to the British Invasion, only one performer rivaled the chart dominance of Elvis Presley, and that was Pat Boone. With his trademark white buck shoes, perfectly combed hair and gleaming smile, Boone was the very essence of wholesome American values, and at a time when the rise of Rock 'n Roll was viewed as a sign of the Apocalypse, he made the music appear safe and non-threatening, earning some 38 Top 40 hits in the process. In 1957 Pat Boone began hosting his own ABC television series, *The Pat Boone Chevy Showroom*. The half-hour variety show aired from October 3, 1957 to June 23, 1960 and featured the young star [at the time the youngest person to host their own network variety program] and a host of top-name guest stars. In all, there were 115 episodes. On the series finale Boone announced that his family was moving from New York in the summer of 1960 to settle in Los Angeles.

In this special collection of never-before-released *LIVE* recordings, Pat has hand picked 13 memorable performances that pay tribute to some of the best music and entertainers of that time.

Art Direction/Project Manager: DANA McELWAIN Art Design: PETER E. MULLER Photographs: COURTESY PAT BOONE ENTERPRISES



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patboone

CAREER FACTS

45 Million Records Sold Worldwide

13 RIAA® Certified Gold® Singles
2 RIAA® Certified Gold® Albums
1 RIAA® Certified Platinum® Album

Gospel Music Hall of Fame
(2003 Inductee)

Starred in 15 Movies

3 Stars on the Hollywood Walk of Fame



PAT BOONE'S CHART HIGHLIGHTS

- 6 No. 1 Pop Singles
- 18 Top 10 Pop Singles
- 38 Top 40 Pop Singles
- No. 2 Top Artist of the Decade, Fifties ('55-'59)
- No. 2 Pop Single of 1957, "Love Letters In the Sand"
- No. 13 Top 500 Artists (1955-2012)
- No. 13 Most Top 40 Hits (1955-2012)
- No. 13 Most Chart Hits (1955-2012)
- No. 18 Most Top 10 Hits (1955-2012)
- No. 19 Most No. 1 Hits (1955-2012)
- 1 Top 10 Single on Hot R&B Songs Chart
- 4 Top 20 Singles on Hot R&B Songs Chart
- 1 Hit on Top R&B Albums (*R&B Classics: We Are Family*)

Source: Joel Whitburn's Top Pop Singles, 1955-2012, 14th Edition;
Joel Whitburn Presents Hot R&B Songs, 1942-2010, 6th Edition

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Pat Boone 60th Anniversary

he made fans out of Metallica and other hard-rock artists who liked his approach to their songs.

When he's not planning a new album or pitching a new tech business on *Shark Tank* or writing a book (he has authored more than 15, mostly Christian- or memoir-themed), Boone supports several charities, including the global

“I WAS GOING SO FAST AND FURIOUS WITH HITS THAT I COULD WEATHER THE ELVIS PRESLEY AVALANCHE.” —BOONE

aid agency Mercy Corps, which he helped launch 30 years ago.

“I have business interests and political interests,” says the busy octogenarian. “I write columns for *WorldNetDaily* and *NewsMax*. I’ve written books. I stay crazy active in all sorts of things, whether it’s political, spiritual, business and, of course, music.” ●



From left:
Frankie Avalon
played for
Fitzgerald
and Boone.

AVALON: EVERETT COLLECTION

— Pat —

You were graced with many gifts and your talent and your work as a singer, actor, songwriter, producer and performer have brought grace and joy to millions. You’ve nurtured, mentored and inspired many artists. Your humanitarian efforts have brought relief to thousands of international victims of natural disasters. Throughout all the years as a celebrity, you have maintained your integrity and humility. Thank you for enabling me to participate in this remarkable journey.

CHUCK HUREWITZ

Isaacman, Kaufman & Painter



Newsweek

Why Boys Kill—Why We Can't Control Them
OUR JUVENILE JUNGLE

Dear Pat,

CONGRATULATIONS

on 60 years of music and chart-topping success.

An artist of your character and talent comes along once in a generation. We're thankful for your leadership on the University Board and are so glad you're at the heart of our Pepperdine community.

*Debby & Andy Benton
and Your Waves Family*

PEPPERDINE
UNIVERSITY

PAT'S DUETS, FROM ELLA TO DEBBY

Pat Boone: Duets, which arrives June 9, features a collection of performances from Boone's archives, including such artists as Ella Fitzgerald, Nat "King" Cole, Andy Williams, Roy Rogers and Connie Francis.

The recordings originally were made during production of the TV series *The Pat Boone Chevy Showroom*, a half-hour variety show that aired on ABC between October 1957 and June 1960.

Duets adds to Boone's lengthy discography and, like his 2014 gospel music collection *Legacy*, will be released on his own record company, The Gold Label.

"I'm extremely proud of this because I'm the only one who has access to this music, and it will never be heard unless people get this album," says Boone, who more recently has duetted in live performances with

daughter Debby Boone.

Working on the album, which will be released on vinyl "because it has a retro feeling about it," says Boone, brought back memories for the singer, who still marvels about his encounters with vocal greats.

"Imagine being 22 years old, a college kid from Nashville, and on a highly rated national TV show, and getting to sing as an apparent equal with the all-time queen of popular music, Ella Fitzgerald. She was the purest singer of pop and jazz there ever was — just magnificent," he says. "I was still fighting millions of butterflies rioting in my stomach."

"But you know what? She was such a down-to-earth lady, so willing to rehearse, so downright companionable, that on-air I partially relaxed, concentrated on the beat and the melodies, and had amazing fun!" says Boone. "Looking back, it still seems like a dream that, except for the scatting, I matched her note for note. And she was so complimentary afterward. It was a highlight of my career."

—D.E.P.



"We're releasing [*Duets*] on vinyl because it has a retro feel," says Boone, who sang in Branson, Mo., with daughter Debby in 2012. Inset, from left: Fabian, Boone, comedian Jack E. Leonard and Cole met on the set of *The Pat Boone Chevy Showroom* in 1959.



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Jim and Deborah Long

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'I WAS EVERYWHERE'

How televised talent shows in the 1950s helped launch — and overexpose — Boone

Long before Carrie Underwood or Kelly Clarkson had won *American Idol* or Blake Shelton and Adam Levine had spun their chairs around on *The Voice*, Pat Boone used two TV talent competitions in the 1950s to launch his career.

"I had been on *The Ted Mack Amateur Hour*, which was the *American Idol* of its day," recalls Boone of the show that aired on NBC for most of its 10-year run in the '40s and '50s. "It was a huge show on Saturday night, and all kinds of performers would compete. The viewers would pick the winners for the next week's show in cards and letters. If you won one week, you would come back for the next, and if you won a second time you would come back for a third time, which I did — three times. I came back hoping I would win a college scholarship."

Boone, then 20 and hailing from Nashville, came to New York for *The Ted Mack Amateur Hour* in the summer of 1954, but also auditioned for *Arthur Godfrey's Talent Scouts* on CBS. He got on the air and won that show's competition — a mixed blessing, as he had to forfeit his

participation on *The Ted Mack Amateur Hour*, and lost the possibility of winning the program's scholarship.

"You can't win a professional show Monday night and be declared an amateur winner the following Saturday," he recalls with a laugh.

Soon after, Boone signed a record deal with Randy Wood's Dot Records and then landed his own TV show, *The Pat Boone Chevy Showroom*, which aired from 1957 to 1960.

Boone says that others questioned his move to TV. "[Col.] Tom Parker kept Elvis off television and he thought I was wrong, and so did Bing Crosby, my idol," remembers Boone. "I got this wonderful letter from Bing — it was sweet and to the point. He said, 'If I were managing you I wouldn't let you do a weekly TV show, because you can wear out your welcome pretty quickly on television. But since you're going to do it I wish you well, and leave you with the words from George M. Cohen, 'Never stay on too long.'"

Boone admits that he may have been overexposed; still his career thrived. "The reason I was able to maintain a successful career," he adds, "was because of the material, the songs and, I guess, the way I sang them."

—D.E.P.



Godfrey (above) gave Boone a break on his show *Talent Scouts*.

Congratulations Pat on your magnificent career and your true friendship to the late Dr. Ernst Katz, founder-conductor of the Jr. Philharmonic Orchestra.



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Michael George

Bass
24 Years

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27 Years

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20 Years



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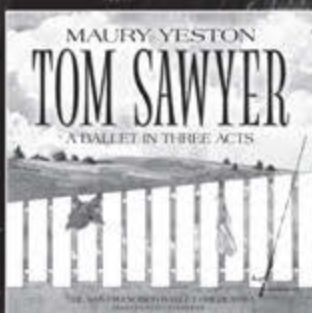
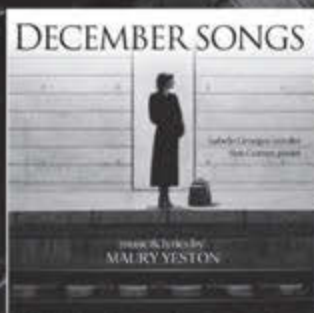
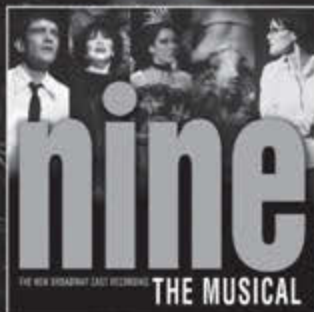
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Maury



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For The Love Of Broadway Shows with Tony Award nods give PS Classics good reason to take a bow

BY KERRI MASON

C

CAPTURING A MUSICAL THEATER performance for a studio album is rife with challenges: the time and budget pressures of working with a full orchestra; the demands on a cast to deliver that definitive performance, fit for history. In his 1970 documentary *Original Cast Album: Company*, about the recording of that disc, director D.A. Pennebaker depicted a late-night, cigarette-smoke-filled pressure cooker with a young composer, Stephen Sondheim, brooding in a black turtleneck.

But that's not how it goes at a recording session with producer Tommy Krasker, co-founder of PS Classics, the independent label that specializes in cast albums and vocalists.

"I am not someone who thrives on drama," says the 56-year-old matter-of-factly. "When I did my first album for Sondheim [in 2000], Steve came up to me and told me how much he liked my producing style, because I made everyone feel relaxed."

During the past 15 years, Krasker and husband Philip Chaffin (they married in 2012) have produced more than 130 theater recordings — including 13 Sondheim works — for PS Classics. Their work has earned eight Grammy Award nominations. *Playbill* editor-in-chief Blake Ross credits PS Classics with helping "to keep cast albums alive. [They] have proven to be a very valuable asset to the entire industry."

This theater season, musicals with cast albums recorded by PS Classics have received 21 Tony Award nominations, the most ever for shows recorded by the label, including 12 alone for the breakthrough musical *Fun Home*. PS



On the *20th Century*, starring Kristin Chenoweth and Peter Gallagher, is one of three Tony-nominated musicals this year with cast albums recorded by PS Classics. "One of the best experiences I've ever had making an album," says executive producer Krasker (inset, left), with label co-founder Chaffin.

Classics also has released the cast albums for this year's Tony-nominated revivals of *On the Town* and *On the 20th Century*. (The Tonys air June 7 on CBS.)

But Krasker still doesn't see himself as a Broadway power player, nor does PS Classics target

**"IN THE END, WE'RE
FANS CREATING ALBUMS
FOR OTHER FANS."**

—KRASKER

commercial blockbusters. You won't find a jukebox musical — Broadway's way to trade on established pop hits (see *Rock of Ages*, *Jersey Boys*) — in the label's catalog. PS Classics releases cast albums and collections from singers trained in the standards.

And Krasker, who studied music at Yale University, says he only picks repertoire that he genuinely likes, and manages his business with similar heart.

"It's me, and it's Philip, and it's five part-time people who are the most kind and generous and talented people we could imagine working with," says Krasker of his team. "Frankly, they could all do a hell of a lot better financially elsewhere. But they love the projects we do; they love our passion for our work, and they share it."

The couple even eschews matinee mingling in the Theater District, preferring to stick close to their home in suburban Westchester, north of Manhattan. "Going to one of those crowded spaces where everyone's schmoozing and making deals, I'd rather gouge my eyes out," says Krasker. "More and more, we take meetings in our offices in Bronxville, and people are always very kind about coming to us."

A short train ride is a small tradeoff for what PS

Classics can do for a show: no less than make a performance immortal. Nowadays, a cast album — sometimes the only dynamic document of a show's existence once it has closed — is no longer a given. Orchestral and cast sessions became prohibitively expensive for the major labels (as evidenced by the closing of their midtown studios and the shuttering of cast-album divisions at the labels).

After working for the Ira & Leonore Gershwin Trusts through 1994, Krasker first noticed the shift away from the cast album while working as a free-lance producer for major labels in the late 1990s.

"The labels started to downsize or demolish their music-theater divisions," says Krasker. "So Philip and I thought, 'Well, maybe we can release [things] ourselves. We already know how to make albums; we can just learn the back end of the business: the packaging, the manufacturing, the distribution, the marketing.'" He jokes: "God, we were idiots!"

PS Classics, which has put out releases by vocalists in addition to its cast albums, debuted in 1999 with a vocal set by Chaffin, an accomplished baritone trained in musical theater. The CD lacked a catalog number or barcode. But it was enough to get the attention of the theater community, which started to reach out with projects and offers.



From left: Sydney Lucas, Beth Malone and Emily Skeggs in Broadway's *Fun Home*.

"We were still thinking, 'This is something we'll do for small albums that can't get a 'real' label,'" recalls Krasker. "We still figured the big Broadway cast albums would find a home at the major labels." Three years later, PS released the cast recording of the Broadway revival of *Nine*, featuring Antonio Banderas. The majors had passed on it.

Still, a movie-star-led cast album doesn't break sales records (*Nine* has sold 34,000 copies, according to Nielsen Music), and PS Classics is very much a labor of love, says Krasker. "My favorite emails are ones that say, 'I won't get to see this show on Broadway, but thanks to your album, I feel like I have.'" ●

JOAN MARCUS

Here's To The Gentlemen ...
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Tommy Krasker & Philip Chaffin



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FINDING NEW ENERGY
AND OLD FAVORITES

How PS Classics captured the magic of
3 hit musicals on their cast albums

FUN HOME

Revivals are part of the lifeblood of the theater,
but nothing is as exciting as a lightning-rod new
work. *Fun Home*, about a young girl's coming

of age, has received 12 Tony Award
nominations including one for best musical.
PS Classics originally recorded the show off-
Broadway. But after it moved to the Great
White Way in early 2015, "there was some new
material, and originally our impulse was just to
record the new material and let it go at that,"
says label co-founder Tommy Krasker. "But [on
Broadway], it had a new energy to it, and we
knew we had to capture that. Suddenly
the whole recording plan expanded, to the point
where we ended up recording over half
the tracks anew."

ON THE TOWN

Nominated in four categories including best
revival, this 1944 musical was made into a film
in 1949 starring Gene Kelly and Frank Sinatra.
The farcical plot, about three sailors on a
24-hour shore leave in New York, isn't the
show's draw — it's Leonard Bernstein's grand
score, including extended instrumental dance
pieces that are frequently performed in

ballet houses. "It's always tricky doing cast
albums of revivals, because the comparisons
to the original cast recording are inevitable,"
says Krasker, who worked with Grammy
Award-nominated producer Rob Sher on the
project. "That's why we aim to not only
record the score well, but really capture what's
so magical about this particular production.
We've had a lot of reviews and emails telling us
that the new album is the definitive recording."

ON THE 20TH CENTURY

Krasker calls this project, which is up for five
Tonys including best revival, "one of the best
experiences I've ever had making an album."
Starring Kristin Chenoweth and Peter Gallagher
— theater luminaries also known to TV and film
audiences — the musical is a
comic opera with big personalities, glorious
costumes and a stunning Art Deco set
designed by David Rockwell. The original 1978
production won a young Kevin Kline his first
major award, a Tony for best featured actor. —K.M.

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Love, Jamie

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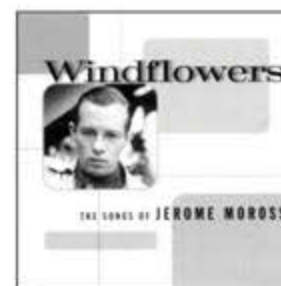
PS CLASSICS

on 15 years of iconic Broadway recordings
and your work to preserve the Great American Songbook

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Philip Chaffin,
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classics**



You are the best of the best!
Susanna Moross Tarjan

CHARTS



Grammer

NUMBERS: SWEET SUCCESS OF 'HONEY'

Singer-songwriter **Andy Grammer** rides high with his fidelity anthem "Honey, I'm Good." The track is on the verge of reaching the Billboard Hot 100's top 10 (rising 12-11 this issue). "It's surreal," he says of the song's success.

1.2^M

With 1.2 million downloads sold through May 31, according to Nielsen Music, "Honey" will soon overtake his breakthrough hit, 2011's "Keep Your Head Up" (1.3 million), as his top-selling song. "Honey" shifted another 116,000 in the most recent tracking week.

63.9^M

"Honey" rises 16-14 on Radio Songs with 63.9 million in audience (up 17 percent) and climbs 18-14 on Mainstream Top 40 with a 19 percent rise in detections at the format. "Keep Your Head Up" peaked at No. 21.

34%

The track also jets onto Streaming Songs at No. 32 with a 34 percent gain in U.S. streams for the week (to 4.1 million). The bulk of those plays come from its music video, which has notched 12.6 million global views.

—KEITH CAULFIELD



Levine on the May 19 episode of NBC's *The Voice*, where Maroon 5 premiered "Summer."

TOMORROW'S HITS

TOP 40 FIT FOR 'KING'

Years & Years make their debut as a lead act on a *Billboard* airplay chart as "King" (Interscope) enters Mainstream Top 40 at No. 40. The official clip for the British electronica trio's breakout hit has drawn 40 million global YouTube views, while **Nick Jonas** covered the song acoustically in the BBC Radio 1 Live Lounge in April. Years & Years' debut studio album, *Communion*, is due July 10.

Years & Years



BLAKE'S BIG BREAK

Elijah Blake debuts his danceable soul tune "I Just Wanna..." (Def Jam), featuring **DeJ Loaf**, on Mainstream R&B/Hip-Hop (No. 40). While it's his first chart appearance as an artist, Blake has penned charted tracks for **Trey Songz** and **Justin Bieber**, among others. Under the name **Sean "Redd Stylez" Fenton**, he also co-wrote **Usher's** 2012 No. 1 "Climax." "Wanna" previews Blake's debut album, *Shadows and Diamonds* (June 23).

CHART BEAT

Radio's In Her Corner Rachel Platten's "Fight Song" marks a pair of airplay chart milestones, hitting the top 10 on Adult Top 40 (11-10) and debuting on Mainstream Top 40 at No. 38. Radio Disney leads all reporters on the latter list with 465 plays through May 31, according to Nielsen Music. "From the first time I heard 'Fight Song,' I felt it could connect broadly," says Radio Disney GM/vp programming **Phil Guerini**. On April 25, Platten performed the song at the Radio Disney Music Awards, which he calls a "defining moment for her." Citing the song's inspirational lyrics, he adds, "She's no longer a 'small boat on the ocean.'" —GARY TRUST



Platten

25%
THIS WEEK
JESSIE J'S "FLASHLIGHT"
STREAMS
2.1 MILLION



15%
THIS WEEK
TINASHE'S "ALL HANDS ON
DECK" AUDIENCE
9.9 MILLION



57%
THIS WEEK
PIA MIA'S "DO IT
AGAIN" SALES
7,000



Adam Levine's Bare Bum Lands Maroon 5 Another Hit

The band's fleshy video for "This Summer's Gonna Hurt..." sparks chart action for the group, which has long specialized in racy clips

BY KEITH CAULFIELD

M

MAROON 5 IS SETTING JUNE OFF TO A red-hot start, thanks to the band's new music video for "This Summer's Gonna Hurt..." The recently released track's clip, which premiered May 30 on YouTube, drew immediate attention for its opening scene, which shows frontman **Adam Levine** naked from behind. (The *Voice* star emerges from a shower, puts on a towel, then drops it to put on his clothes.) It's no surprise to see the song tally a 156 percent gain in streams for the week ending May 31 (2.3 million U.S. streams in total), according to Nielsen Music. The peppy track, produced by **Shellback** (**Ariana Grande**, **Kesha**), rises 31-30 on the Billboard Hot 100 (where it is the band's 16th top 40 hit) and climbs 26-19 on Radio Songs with 50 million in audience, up 30 percent. "This Summer's Gonna Hurt..." is a new

recording not originally available on the group's current album, the nine-month-old *V*. The tune was issued in both a clean and an explicit version (which boasts the lyric "this summer's gonna hurt like a motherf—er"), digitally released May 15 and added to physical and digital editions of *V* three days later. (The album climbs 14-11 on the Billboard 200.) "This Summer's Gonna Hurt..." scored its first performance on the May 19 season finale of *The Voice*.

Skin-baring videos are nothing new for Maroon 5, which has drawn attention with clips like "Animals" (in which a naked Levine showers in what appears to be blood) and "This Love" (featuring Levine in his underwear). The rollout of "This Summer's Gonna Hurt..." is reminiscent of how the band unveiled its 2011 summer anthem, "Moves Like Jagger," which spent four weeks at No. 1 on the Hot 100. It too was initially a non-album track that earned its first performance on *The Voice*, was tacked on to an album (the then-10-months-old *Hands All Over*) and produced a racy video — the explicit version of "Moves" includes nipple flashes from female dancers. ●



Levine in the "Summer" video.



Blake

SYKES STILL WANTED

Nearly four years after boy band **The Wanted**, which is now on hiatus, made its U.S. *Billboard* chart debut in July 2011, one of its stars, **Nathan Sykes**, has struck out on his own with "Kiss Me Quick" (Global). The funky cut jumps 43-34 on Dance Club Songs and is the first single from the big-voiced singer's debut studio album, due later this year. —GARY TRUST, AMAYA MENDIZABAL and KEITH CAULFIELD



Sykes

MARKET WATCH

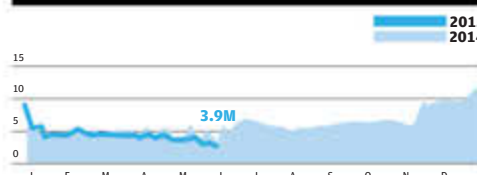
A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales

| | ALBUMS | DIGITAL ALBUMS* | DIGITAL TRACKS |
|---------------------|-----------|-----------------|----------------|
| This Week | 3,899,000 | 1,839,000 | 18,945,000 |
| Last Week | 4,238,000 | 1,981,000 | 20,059,000 |
| Change | -8.0% | -7.2% | -5.6% |
| This Week Last Year | 4,168,000 | 1,840,000 | 20,812,000 |
| Change | -6.5% | -0.1% | -9.0% |

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



YEAR-TO-DATE

Overall Unit Sales

| | 2014 | 2015 | CHANGE |
|----------------|--------------------|--------------------|--------------|
| Albums | 102,915,000 | 99,439,000 | -3.4% |
| Digital Tracks | 508,351,000 | 456,346,000 | -10.2% |
| Store Singles | 1,005,000 | 1,570,000 | 56.2% |
| Total | 612,271,000 | 557,355,000 | -9.0% |
| Album w/TEA* | 153,750,100 | 145,073,600 | -5.6% |

*Includes track-equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

Digital Track Sales

| | |
|------|---------------|
| 2014 | 508.4 Million |
| 2015 | 456.3 Million |

Sales by Album Format

| | 2014 | 2015 | CHANGE |
|---------|------------|------------|--------|
| CD | 53,533,000 | 48,309,000 | -9.8% |
| Digital | 45,796,000 | 46,105,000 | 0.7% |
| Vinyl | 3,375,000 | 4,806,000 | 42.4% |
| Other | 212,000 | 218,000 | 2.8% |

Sales by Album Category

| | 2014 | 2015 | CHANGE |
|--------------|------------|------------|--------|
| Current | 50,291,000 | 47,743,000 | -5.1% |
| Catalog | 52,624,000 | 51,696,000 | -1.8% |
| Deep Catalog | 43,010,000 | 42,842,000 | -0.4% |

Current Album Sales

| | |
|------|--------------|
| 2014 | 50.3 Million |
| 2015 | 47.7 Million |

Catalog Album Sales

| | |
|------|--------------|
| 2014 | 52.6 Million |
| 2015 | 51.7 Million |

Nielsen Music counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of the Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

For week ending May 31, 2015. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen Music.





Billboard Artist 100

June 13
2015
billboard

NO. 9 Boosie BadAzz

The rapper roars onto the Artist 100 powered by his *Touch Down 2 Cause Hell*, which starts at No. 2 on both Top Album Sales and Top R&B/Hip-Hop Albums (see page 79) and at No. 3 on the Billboard 200.


| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST | IMPRINT/DISTRIBUTING LABEL | PEAK POS. | WKS. ON CHART |
|---------------|-----------------|--------------|--|--|--------------|------------------|
| 1 | 1 | 1 | #1 TAYLOR SWIFT | BIG MACHINE/BMLG | 1 | 44 |
| | NEW | 2 | A\$AP ROCKY | A\$AP WORLDWIDE/POLO GROUNDS/RCA | 2 | 1 |
| 2 | 3 | 3 | MAROON 5 | 222/INTERSCOPE/IGA | 1 | 48 |
| 5 | 11 | 4 | THE WEEKND | XO/REPUBLIC | 4 | 33 |
| 4 | 5 | 5 | ED SHEERAN | ATLANTIC/AG | 2 | 48 |
| 3 | 6 | 6 | WIZ KHALIFA | ROSTRUM/ATLANTIC/AG | 2 | 48 |
| 7 | 4 | 7 | MEGHAN TRAINOR | EPIC | 1 | 46 |
| 13 | 7 | 8 | NICKI MINAJ | YOUNG MONEY/CASH MONEY/REPUBLIC | 2 | 48 |
| | NEW | 9 | BOOSIE BADAZZ | TRILL/ATLANTIC/AG | 9 | 1 |
| 8 | 10 | 10 | WALK THE MOON | RCA | 8 | 21 |
| 9 | 12 | 11 | DRAKE | YOUNG MONEY/CASH MONEY/REPUBLIC | 1 | 48 |
| 15 | 13 | 12 | JASON DERULO | BELUGA HEIGHTS/WARNER BROS. | 9 | 46 |
| | | |  | | | |
| | RE-ENTRY | 13 | HILLSONG | HILLSONG/SPARROW/CAPITOL CMG | 13 | 3 |
| 25 | 9 | 14 | LUKE BRYAN | CAPITOL NASHVILLE/UMGN | 3 | 48 |
| 14 | 15 | 15 | FETTY WAP | RGF/300 | 13 | 16 |
| - | 2 | 16 | TWENTY ONE PILOTS | FUELED BY RAMEN/AG | 2 | 6 |
| 10 | 16 | 17 | SAM SMITH | CAPITOL | 1 | 48 |
| 12 | 19 | 18 | ZAC BROWN BAND | SOUTHERN GROUND/JOHN VARVATOS/REPUBLIC | 1 | 34 |



| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST | IMPRINT/DISTRIBUTING LABEL | PEAK POS. | WKS. ON CHART |
|---------------|--------------|--------------|---|-------------------------------------|--------------|------------------|
| 22 | 30 | 19 | SAM HUNT | MCA NASHVILLE/UMGN | 5 | 46 |
| 18 | 20 | 20 | ANDY GRAMMER | S-CURVE | 18 | 11 |
| 20 | 23 | 21 | TOVE LO | ISLAND | 10 | 46 |
| 23 | 28 | 22 | FALL OUT BOY | DCD2/ISLAND | 2 | 38 |
| 38 | 14 | 23 | KENDRICK LAMAR | TOP DAWG/AFTERMATH/INTERSCOPE/IGA | 1 | 24 |
| 19 | 25 | 24 | RIHANNA | WESTBURY ROAD/ROC NATION | 11 | 44 |
| | | |  | | | |
| 16 | 21 | 25 | ARIANA GRANDE | REPUBLIC | 1 | 48 |
| 32 | 31 | 26 | LITTLE BIG TOWN | CAPITOL NASHVILLE/UMGN | 17 | 24 |
| 11 | 29 | 27 | DAVID GUETTA | WHAT A MUSIC/PARLOPHONE/ATLANTIC/AG | 11 | 17 |
| 17 | 22 | 28 | ELLIE GOULDING | CHERRYTREE/INTERSCOPE/IGA | 7 | 32 |
| 21 | 27 | 29 | BRUNO MARS | ATLANTIC/AG | 10 | 48 |
| 28 | 32 | 30 | FLORIDA GEORGIA LINE | REPUBLIC NASHVILLE/BMLG | 1 | 48 |
| 30 | 24 | 31 | BEYONCE | PARKWOOD/COLUMBIA | 6 | 48 |
| 27 | 36 | 32 | KATY PERRY | CAPITOL | 6 | 48 |
| 33 | 37 | 33 | BLAKE SHELTON | WARNER BROS. NASHVILLE/WMN | 1 | 48 |
| 70 | 18 | 34 | BRANTLEY GILBERT | VALORY/BMLG | 18 | 25 |
| 6 | 26 | 35 | MUMFORD & SONS | GENTLEMEN OF THE ROAD/GLASSNOTE | 1 | 12 |
| 29 | 34 | 36 | NICK JONAS | SAFEHOUSE/ISLAND | 11 | 36 |

AIRPLAY/STREAMING & SALES DATA COMPILED BY **nicksen MUSIC**

The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, streaming activity data from online music sources tracked by Nielsen Music, and fan interaction on social networking sites as compiled by Next Big Sound. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, streaming activity data from online music sources tracked by Nielsen Music, and fan interaction on social networking sites as compiled by Next Big Sound. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST | IMPRINT/DISTRIBUTING LABEL | PEAK POS. | WKS. ON CHART |
|--|-----------|-----------|-------------------------|---|-----------|---------------|
| 43 | 39 | 37 | SIA | MONKEY PUZZLE/RCA | 5 | 48 |
| 35 | 38 | 38 | MARK RONSON | RCA | 5 | 28 |
| 72 | 60 | 39 | OMI | LOUDER THAN LIFE/ULTRA/COLUMBIA | 39 | 4 |
| 37 | 44 | 40 | IMAGINE DRAGONS | KIDINAKORNER/INTERSCOPE/IGA | 2 | 48 |
| 48 | 49 | 41 | DJ SNAKE | FUZION | 41 | 11 |
| 49 | 43 | 42 | FIFTH HARMONY | SYCO/EPIC | 12 | 27 |
| 41 | 45 | 43 | CHRIS BROWN | RCA | 1 | 48 |
| 52 | 35 | 44 | TREY SONGZ | SONGBOOK/ATLANTIC/AG | 1 | 48 |
| 45 | 53 | 45 | EMINEM | WEB/SHADY/AFTERMATH/INTERSCOPE/IGA | 11 | 48 |
| 39 | 41 | 46 | CHARLIE PUTH | ARTIST PARTNERS GROUP/ATLANTIC/AG | 30 | 9 |
| 42 | 48 | 47 | JASON ALDEAN | BROKEN BOW/BBMG | 1 | 48 |
| 36 | 42 | 48 | T-WAYNE | WERUNIT/UNAUTHORIZED/300 | 26 | 7 |
| 50 | 47 | 49 | PITBULL | MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA/RCA | 18 | 48 |
| 26 | 51 | 50 | JOSH GROBAN | REPRISE/WARNER BROS. | 2 | 5 |
|  | | | | | | |
| 44 | 50 | 51 | ERIC CHURCH | EMI NASHVILLE/UMGN | 33 | 47 |
| 56 | 61 | 52 | JUSTIN BIEBER | SCHOOLBOY/RAYMOND BRAUN/DEF JAM | 34 | 47 |
| 46 | 54 | 53 | RAE SREMMURD | EARDRUMA/INTERSCOPE/IGA | 7 | 39 |
| 59 | 56 | 54 | GEORGE EZRA | COLUMBIA | 51 | 13 |
| 54 | 59 | 55 | ECHOSMITH | WARNER BROS. | 26 | 36 |
| 77 | 75 | 56 | SILENTO | BOLO/CAPITOL | 56 | 4 |
| 66 | 63 | 57 | J. COLE | DREAMVILLE/ROC NATION/COLUMBIA | 2 | 25 |
| 47 | 57 | 58 | RACHEL PLATTEN | COLUMBIA | 47 | 5 |
| 57 | 67 | 59 | BIG SEAN | G.O.O.D./DEF JAM | 2 | 32 |
| 51 | 55 | 60 | HOZIER | RUBYWORKS/COLUMBIA | 5 | 39 |
| 65 | 69 | 61 | CARRIE UNDERWOOD | 19/ARISTA NASHVILLE/SMN | 9 | 39 |
| 55 | 58 | 62 | IGGY AZALEA | TURN FIRST/HUSTLE GANG/DEF JAM | 2 | 48 |
| 93 | 91 | 63 | SHAWN MENDES | ISLAND | 2 | 16 |
| 74 | 71 | 64 | KID INK | THA ALUMNI GROUP/88 CLASSIC/RCA | 27 | 26 |
| 100 | 80 | 65 | RICH HOMIE QUAN | RICH HOMIEZ/THINK IT'S A GAME | 65 | 20 |
| 69 | 68 | 66 | CALVIN HARRIS | FLY EYE/COLUMBIA | 9 | 48 |
| - | 17 | 67 | ZEDD | INTERSCOPE/IGA | 17 | 24 |
| 71 | 76 | 68 | OMARION | MAYBACH/ATLANTIC/AG | 68 | 11 |
| 78 | 84 | 69 | KENNY CHESNEY | BLUE CHAIR/COLUMBIA NASHVILLE/SMN | 2 | 48 |
| 53 | 70 | 70 | FLO RIDA | POE BOY/ATLANTIC/AG | 23 | 19 |
| RE-ENTRY | 71 | 71 | MIRANDA LAMBERT | RCA NASHVILLE/SMN | 18 | 36 |
| - | 52 | 72 | KELSEA BALLERINI | BLACK RIVER | 52 | 2 |

| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST | IMPRINT/DISTRIBUTING LABEL | PEAK POS. | WKS. ON CHART |
|--|-----------|-----------|--------------------------|---------------------------------------|-----------|---------------|
| - | 33 | 73 | JAMIE FOXX | JB ENTERTAINMENT/RCA | 33 | 2 |
| 63 | 74 | 74 | SELENA GOMEZ | HOLLYWOOD | 10 | 35 |
| - | 78 | 75 | JESSIE J | LAVA/REPUBLIC | 17 | 34 |
| 80 | 82 | 76 | ONEREPUBLIC | MOSLEY/INTERSCOPE/IGA | 6 | 48 |
|  | | | | | | |
| 81 | 73 | 77 | KELLY CLARKSON | 19/RCA | 5 | 20 |
| 58 | 77 | 78 | KANYE WEST | G.O.O.D./ROC-A-FELLA/DEF JAM | 12 | 22 |
| 92 | 95 | 79 | ALUNAGEORGE | VAGRANT | 79 | 3 |
| NEW | 80 | 80 | LIFEHOUSE | IRONWORKS/KOBALT | 80 | 1 |
| 61 | 72 | 81 | ONE DIRECTION | SYCO/COLUMBIA | 2 | 48 |
| RE-ENTRY | 82 | 82 | THOMAS RHETT | VALORY/BMLG | 47 | 17 |
| 88 | 85 | 83 | ROMEO SANTOS | SONY MUSIC LATIN | 63 | 20 |
| NEW | 84 | 84 | THE LACS | BACKROAD/AVERAGE JOES | 84 | 1 |
| 82 | 83 | 85 | BILLY CURRINGTON | MERCURY NASHVILLE/UMGN | 82 | 8 |
| - | 97 | 86 | MICHAEL JACKSON | MJJ/EPIC | 25 | 32 |
| 86 | 99 | 87 | TIM MCGRAW | BIG MACHINE/BMLG | 10 | 47 |
| RE-ENTRY | 88 | 88 | AVICII | PRMD/ISLAND | 50 | 37 |
| 83 | 87 | 89 | A THOUSAND HORSES | REPUBLIC NASHVILLE/BMLG | 83 | 5 |
| 84 | 89 | 90 | JEREMIH | MICK SCHULTZ/DEF JAM | 30 | 44 |
| 76 | 86 | 91 | VANCE JOY | F-STOP/ATLANTIC/AG | 34 | 39 |
| 68 | 81 | 92 | NATALIE LA ROSE | I.M.G./REPUBLIC | 47 | 16 |
| 79 | 90 | 93 | NE-YO | COMPOUND ENTERTAINMENT/MOTOWN/CAPITOL | 9 | 23 |
| RE-ENTRY | 94 | 94 | JENNIFER LOPEZ | CAPITOL | 61 | 11 |
| RE-ENTRY | 95 | 95 | ALESSO | REFUNE/DEF JAM | 91 | 5 |
| RE-ENTRY | 96 | 96 | SKRILLEX | BIG BEAT/OWSLA/ATLANTIC/AG | 96 | 2 |
|  | | | | | | |
| 62 | 96 | 97 | ALABAMA SHAKES | ATO | 4 | 6 |
| RE-ENTRY | 98 | 98 | COLE SWINDELL | WARNER BROS. NASHVILLE/WMN | 54 | 39 |
| RE-ENTRY | 99 | 99 | METALLICA | BLACKENED/WARNER BROS. | 89 | 4 |
| RE-ENTRY | 100 | 100 | LANA DEL REY | POLYDOR/INTERSCOPE/IGA | 16 | 32 |



The Lacs Ride In With ‘Outlaw’

The Lacs (above), the country-rap duo of **Brian “Roger” King** and **Clay “Uncle Snap” Sharpe**, debut at No. 84 on the Billboard Artist 100, thanks to its traditional driver: album sales. The twosome ties its best rank on the Top Country Albums chart, where *Outlaw in Me* shoots in at No. 3. The set bows with 14,000 sold in the week ending May 31, according to Nielsen Music. The pair first started at No. 3 with *Keep It Redneck* (Sept. 7, 2013), which also opened with 14,000. (It was actually a slightly larger amount than its new album, before that figure is rounded off.)

The blithe duo formed in 2002. (The act’s name is short for “loud-ass crackers.”) *Outlaw in Me* is its third album for BackRoad, a subsidiary of Average Joes that is co-owned by fellow country-rapper **Colt Ford**. While The Lacs have yet to hit the Country Airplay chart, the new set includes two tracks with acts who have: “Tonight on Repeat” features **Josh Thompson**, who has scored seven Country Airplay entries, and “Back to Georgia” features **Craig Campbell**, who has five.

Atop the Artist 100, **Taylor Swift** holds at No. 1 for her record-extending 27th week. She narrowly fends off **ASAP Rocky**, who blasts in at No. 2, as his *At.Long.Last.ASAP* launches at No. 1 on the Billboard 200 (see page 72) and Top Album Sales (see page 74). Album sales account for 75 percent of the rapper’s Artist 100 activity.

—Gary Trust

Billboard 200

June 13
2015
billboard

| LAST WEEK | THIS WEEK | ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL | Title | PEAK POS. | WKS. ON CHART |
|------------|-----------|---|--|-----------|---------------|
| | 1 | #1 WK ASAP ROCKY ASAP WORLDWIDE/POLO GROUNDS/RCA | AT.LONG.LAST.A\$AP | 1 | 1 |
| 2 | 2 | TAYLOR SWIFT ▲ BIG MACHINE/BMLG | 1989 | 1 | 31 |
| NEW | 3 | BOOSIE BADAZZ TRILL/ATLANTIC/AG | Touch Down 2 Cause Hell | 3 | 1 |
| 3 | 4 | SOUNDTRACK REPUBLIC/UME | Pitch Perfect 2 | 1 | 3 |
| NEW | 5 | HILLSONG UNITED HILLSONG/SPARROW/CAPITOL CMG | Empires | 5 | 1 |
| 1 | 6 | TWENTY ONE PILOTS FUELED BY RAMEN/AG | Blurryface | 1 | 2 |
| 8 | 7 | ED SHEERAN ▲ ATLANTIC/AG | X | 1 | 49 |
| 5 | 8 | MEGHAN TRAINOR ● EPIC | Title | 1 | 20 |
| 11 | 9 | SOUNDTRACK ● UNIVERSAL STUDIOS/REPUBLIC | Fifty Shades Of Grey | 2 | 16 |
| 9 | 10 | SOUNDTRACK UNIVERSAL STUDIOS/ATLANTIC/AG | Furious 7 | 1 | 11 |
| 14 | 11 | MAROON 5 222/INTERSCOPE/IGA | V | 1 | 39 |
| 20 | 12 | SAM HUNT MCA NASHVILLE/UMGN | Montevallo | 3 | 31 |
| 18 | 13 | JOSH GROBAN REPRISE/WARNER BROS. | Stages | 2 | 5 |
| 12 | 14 | MUMFORD & SONS GENTLEMEN OF THE ROAD/GLASSNOTE | Wilder Mind | 1 | 4 |
| 16 | 15 | SAM SMITH ▲ CAPITOL | In The Lonely Hour | 2 | 50 |
| 19 | 16 | DRAKE If You're Reading This It's Too Late YOUNG MONEY/CASH MONEY/REPUBLIC | | 1 | 16 |
| 13 | 17 | ZAC BROWN BAND JOHN VARVATOS/SOUTHERN GROUND/BMLG/REPUBLIC | JEKYLL + HYDE | 1 | 5 |
| 7 | 18 | BRANTLEY GILBERT ● VALORY/BMLG | Just As I Am | 2 | 54 |
| 21 | 19 | NICKI MINAJ ● YOUNG MONEY/CASH MONEY/REPUBLIC | The Pinkprint | 2 | 24 |
| 28 | 20 | FALL OUT BOY DC2/ISLAND | American Beauty / American Psycho | 1 | 19 |
| 26 | 21 | WALK THE MOON RCA | TALKING IS HARD | 14 | 26 |
| 30 | 22 | LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN | Pain Killer | 7 | 32 |
| 22 | 23 | VARIOUS ARTISTS SONY MUSIC/UNIVERSAL/UME | NOW 54 | 3 | 4 |
| 27 | 24 | DAVID GUETTA WHAT A MUSIC/PARLOPHONE/ATLANTIC/AG | Listen | 4 | 26 |
| 25 | 25 | ANDY GRAMMER S-CURVE | Magazines Or Novels | 19 | 17 |
| NEW | 26 | LIFEHOUSE IRONWORKS/KOBALT | Out Of The Wasteland | 26 | 1 |
| NEW | 27 | THE LACS BACKROAD/AVERAGE JOES | Outlaw In Me | 27 | 1 |
| 35 | 28 | TOVE LO ISLAND | Queen Of The Clouds | 14 | 35 |
| 36 | 29 | FIFTH HARMONY SYCO/EPIC | Reflection | 5 | 17 |
| NEW | 30 | ALESSO REFUNE/DEF JAM | Forever | 30 | 1 |
| 32 | 31 | HOZIER ● RUBYWORKS/COLUMBIA | Hozier | 2 | 34 |
| 10 | 32 | JAMIE FOXX JB ENTERTAINMENT/RCA | Hollywood: A Story Of A Dozen Roses | 10 | 2 |
| 4 | 33 | ZEDD INTERSCOPE/IGA | True Colors | 4 | 2 |
| 54 | 34 | PS SHAWN MENDES ISLAND | Handwritten | 1 | 7 |
| 40 | 35 | J. COLE ● DREAMVILLE/ROC NATION/COLUMBIA | 2014 Forest Hills Drive | 1 | 25 |
| 34 | 36 | KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA | To Pimp A Butterfly | 1 | 11 |
| 43 | 37 | BIG SEAN G.O.O.D./DEF JAM | Dark Sky Paradise | 1 | 14 |
| 39 | 38 | SIA MONKEY PUZZLE/RCA | 1000 Forms Of Fear | 1 | 44 |
| 49 | 39 | SKRILLEX & DIPLO MAD DECENT/OWSLA/AG | Skrillex & Diplo Present Jack U | 26 | 14 |
| 38 | 40 | PITBULL MR. 305/POLO GROUNDS/RCA | Globalization | 18 | 27 |
| 42 | 41 | ERIC CHURCH ▲ EMI NASHVILLE/UMGN | The Outsiders | 1 | 68 |
| 48 | 42 | FLORIDA GEORGIA LINE ● REPUBLIC NASHVILLE/BMLG | Anything Goes | 1 | 33 |
| 41 | 43 | ARIANA GRANDE ▲ REPUBLIC | My Everything | 1 | 40 |
| 37 | 44 | ALABAMA SHAKES ATO | Sound & Color | 1 | 6 |
| 51 | 45 | MARK RONSON RCA | Uptown Special. | 5 | 20 |
| 53 | 46 | NICK JONAS SAFEHOUSE/ISLAND | Nick Jonas | 6 | 29 |
| NEW | 47 | DIZZY WRIGHT FUNK VOLUME | The Growing Process: #TheSecondAgreement | 47 | 1 |
| 55 | 48 | BLAKE SHELTON ● WARNER BROS. NASHVILLE/WMN | BRINGING BACK THE SUNSHINE | 1 | 35 |
| 47 | 49 | TECH N9NE STRANGE/RBC | Special Effects | 4 | 4 |
| 60 | 50 | GEORGE EZRA COLUMBIA | Wanted On Voyage | 19 | 18 |

| LAST WEEK | THIS WEEK | ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL | Title | PEAK POS. | WKS. ON CHART |
|------------|------------|--|--|-----------|---------------|
| 50 | 51 | SOUNDTRACK ▲ UME | Pitch Perfect | 3 | 119 |
| 46 | 52 | SOUNDTRACK Empire: Original Soundtrack From Season 1 20TH CENTURY FOX/COLUMBIA | | 1 | 12 |
| 57 | 53 | RAE SREMMURD EARDRUMA/INTERSCOPE/IGA | SremmLife | 5 | 21 |
| 65 | 54 | CARRIE UNDERWOOD ● 19/ARISTA NASHVILLE/SMN | Greatest Hits: Decade #1 | 4 | 25 |
| 67 | 55 | SOUNDTRACK ▲ MARVEL/HOLLYWOOD | Guardians Of The Galaxy: Awesome Mix Vol. 1 | 1 | 44 |
| 66 | 56 | IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA | Smoke + Mirrors | 1 | 15 |
| 70 | 57 | ECHOSMITH WARNER BROS. | Talking Dreams | 38 | 34 |
| 29 | 58 | MARIAH CAREY COLUMBIA/EPIC/LEGACY | #1 To Infinity | 29 | 2 |
| 68 | 59 | LUKE BRYAN ▲ CAPITOL NASHVILLE/UMGN | Crash My Party | 1 | 94 |
| 61 | 60 | LUKE BRYAN CAPITOL NASHVILLE/UMGN | Spring Break... Checkin' Out | 3 | 12 |
| 64 | 61 | FLO RIDA POE BOY/ATLANTIC/AG | My House (EP) | 14 | 8 |
| 62 | 62 | RACHEL PLATTEN COLUMBIA | Fight Song (EP) | 41 | 3 |
| 59 | 63 | JASON ALDEAN ▲ BROKEN BOW/BMG | Old Boots, New Dirt | 1 | 34 |
| 76 | 64 | FLORIDA GEORGIA LINE ▲ REPUBLIC NASHVILLE/BMLG | Here's To The Good Times | 4 | 130 |
| 31 | 65 | KELSEA BALLERINI BLACK RIVER | The First Time | 31 | 2 |
| 178 | 66 | GG MICHAEL JACKSON ▲ EPIC/LEGACY | The Essential Michael Jackson | 53 | 131 |
| 77 | 67 | IMAGINE DRAGONS ▲ KIDINAKORNER/INTERSCOPE/IGA | Night Visions | 2 | 143 |
| 74 | 68 | LANA DEL REY POLYDOR/INTERSCOPE/IGA | Born To Die | 2 | 174 |
| 44 | 69 | SNOOP DOGG DOGGYSTYLE/I AM OTHER/COLUMBIA | BUSH | 14 | 3 |
| 75 | 70 | TWENTY ONE PILOTS FUELED BY RAMEN/AG | Vessel | 58 | 41 |
| 63 | 71 | ED SHEERAN ▲ ELEKTRA/AG | + | 5 | 146 |
| 71 | 72 | TYLER FARR COLUMBIA NASHVILLE/SMN | Suffer In Peace | 4 | 5 |
| 73 | 73 | REBA STARSTRUCK/NASH ICON/BMLG | Love Somebody | 3 | 7 |
| 79 | 74 | ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG | Greatest Hits So Far... | 20 | 29 |
| 84 | 75 | BOB MARLEY AND THE WAILERS ◆ TUFF GONG/ISLAND/UME | Legend: The Best Of Bob Marley And The Wailers | 5 | 366 |
| 81 | 76 | VANCE JOY F-STOP/ATLANTIC/AG | Dream Your Life Away | 17 | 38 |
| 24 | 77 | GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN | Hoy Mas Fuerte | 24 | 2 |
| 86 | 78 | CALVIN HARRIS FLY EYE/COLUMBIA | Motion | 5 | 30 |
| 15 | 79 | FAITH NO MORE RECLAMATION/EPICAC | Sol Invictus | 15 | 2 |
| NEW | 80 | ALLEN STONE CAPITOL | Radius | 80 | 1 |
| 72 | 81 | YELAWOLF SLUMERICAN/SHADY/INTERSCOPE/IGA | Love Story | 3 | 6 |
| 17 | 82 | BRANDON FLOWERS ISLAND | The Desired Effect | 17 | 2 |
| 80 | 83 | WALE EVERY BLUE MOON/MAYBACH/ATLANTIC/AG | The Album About Nothing | 1 | 9 |
| 110 | 84 | CHASE RICE COLUMBIA NASHVILLE/DACK JANIELS | Ignite The Night | 3 | 39 |
| 83 | 85 | JOURNEY ◆ COLUMBIA/LEGACY | Journey's Greatest Hits | 10 | 358 |
| 98 | 86 | BRUNO MARS ▲ ELEKTRA/AG | Doo-Wops & Hooligans | 3 | 228 |
| 93 | 87 | COLE SWINDELL WARNER BROS. NASHVILLE/WMN | Cole Swindell | 3 | 65 |
| 108 | 88 | CHRIS STAPLETON MERCURY NASHVILLE/UMGN | Traveller | 14 | 4 |
| 135 | 89 | THE WEEKND ▲ XO/REPUBLIC | Trilogy | 4 | 65 |
| 91 | 90 | KENDRICK LAMAR ▲ TOP DAWG/AFTERMATH/INTERSCOPE/IGA | good kid, m.A.A.d city | 2 | 135 |
| 99 | 91 | EMINEM ◆ WEB/AFTERMATH/INTERSCOPE/UME | The Eminem Show | 1 | 217 |
| 6 | 92 | SAWYER FREDERICKS REPUBLIC | The Voice: The Complete Season 8 Collection | 6 | 2 |
| 88 | 93 | ONE DIRECTION ▲ SYCO/COLUMBIA | FOUR | 1 | 28 |
| 92 | 94 | VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/LEGACY | NOW 53 | 2 | 17 |
| 107 | 95 | TAYLOR SWIFT ▲ BIG MACHINE/BMLG | Red | 1 | 111 |
| 100 | 96 | BEYONCE ▲ PARKWOOD/COLUMBIA | Beyonce | 1 | 77 |
| 118 | 97 | QUEEN HOLLYWOOD | Greatest Hits: We Will Rock You | 42 | 44 |
| NEW | 98 | UNKNOWN MORTAL ORCHESTRA JAGJAGUWAR | Multi-Love | 98 | 1 |
| 116 | 99 | KIDZ BOP KIDS RAZOR & TIE | Kidz Bop 28 | 10 | 10 |
| 131 | 100 | KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN | The Big Revival | 2 | 36 |



Rocky Scores Second No. 1

Rapper **ASAP Rocky** (above) claims his second No. 1 on the Billboard 200 as *At.Long.Last.A\$AP* bows atop the tally. The set, which arrived May 26, moved 146,000 equivalent album units in the week ending May 31, according to Nielsen Music. Traditional album sales accounted for 117,000 units of *At.Long.Last.A\$AP*'s first week, while the rest of its total comprised track equivalent albums and streaming equivalent albums. *At.Long.Last.A\$AP*'s release arrived a week earlier than expected, as the set (issued on ASAP Worldwide/Polo Grounds/RCA Records) was slated to bow June 2. The album follows ASAP Rocky's first studio effort, 2013's *Long.Live. ASAP*, which debuted with 139,000 copies atop the tally dated Feb. 2, 2013. *At.Long.Last.A\$AP* is the sixth rap album to lead the Billboard 200 in 2015, following the *Furious 7* soundtrack, *Wale's The Album About Nothing*, *Kendrick Lamar's To Pimp A Butterfly*, *Big Sean's Dark Sky Paradise* and *Drake's If You're Reading This It's Too Late*. A year ago at this point, only two rap titles had topped the tally: *Schoolboy Q's Oxymoron* and *Rick Ross' Mastermind*. (That said, for most of the first half of 2014 the No. 1 spot was locked up by the *Frozen* soundtrack, allowing for little changeover.) Rap is also having a banner year in pure album sales: The genre's volume is up by 23 percent to 10.15 million sold, compared with 8.3 million at this point in 2014. —Keith Caulfield

The week's most popular albums across all genres, ranked by album sales, audio-on-demand streaming activity and digital sales of tracks from albums, according to Nielsen Music. See Chart Legend on billboard.com/biz for complete rules and explanations.
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SALES DATA COMPILED BY
nielsen
MUSIC

| LAST WEEK | THIS WEEK | ARTIST | CERTIFICATION IMPRINT/DISTRIBUTING LABEL | Title | PEAK POS. | WKS. ON CHART |
|-----------|-----------|------------------------------|---|--------------------------------------|--------------|------------------|
| 117 | 101 | FALL OUT BOY | DECA/DANCE/ISLAND | Save Rock And Roll | 1 | 110 |
| 115 | 102 | DRAKE | YOUNG MONEY/CASH MONEY/REPUBLIC | Nothing Was The Same | 1 | 85 |
| 56 | 103 | FOO FIGHTERS | ROSWELL/RCA | Greatest Hits | 11 | 94 |
| NEW | 104 | JON FOREMAN | LOWERCASE PEOPLE/WARNER BROS. | The Wonderlands: Sunlight (EP) | 104 | 1 |
| 114 | 105 | ONEREPUBLIC | MOSLEY/INTERSCOPE/IGA | Native | 4 | 114 |
| RE | 106 | A\$AP ROCKY | A\$AP WORLDWIDE/POLO GROUNDS/RCA | Long.Live.A\$AP | 1 | 42 |
| 134 | 107 | EMINEM | SHADY/AFTERMATH/INTERSCOPE/IGA | Curtain Call: The Hits | 1 | 243 |
| 95 | 108 | KELLY CLARKSON | 19/RCA | Piece By Piece | 1 | 13 |
| 127 | 109 | G-EAZY | G-EAZY/RVG/BPG | These Things Happen | 3 | 46 |
| 102 | 110 | NIRVANA | SUB POP/DGC/GEFFEN/UME | Nevermind | 1 | 297 |
| 120 | 111 | ADELE | XL/COLUMBIA | | 21 | 223 |
| 140 | 112 | TIM MCGRAW | MCGRAW/BIG MACHINE/BMLG | Sundown Heaven Town | 3 | 36 |
| 97 | 113 | NIRVANA | DGC/GEFFEN/UME | MTV Unplugged In New York | 1 | 86 |
| 124 | 114 | SOUNDTRACK | WALT DISNEY | Frozen | 1 | 79 |
| 138 | 115 | EAGLES | ASYLUM/ELEKTRA/RHINO | Their Greatest Hits 1971-1975 | 1 | 167 |
| 133 | 116 | KATY PERRY | CAPITOL | PRISM | 1 | 83 |
| RE | 117 | SIMON & GARFUNKEL | COLUMBIA/LEGACY | The Best Of Simon & Garfunkel | 43 | 12 |
| 106 | 118 | CHRIS BROWN & TYGA | YOUNG MONEY/CASH MONEY/RCA | Fan Of A Fan: The Album | 7 | 14 |
| 128 | 119 | MIRANDA LAMBERT | RCA NASHVILLE/SMN | Platinum | 1 | 52 |
| 142 | 120 | MERCYME | FAIR TRADE/PLG | Welcome To The New | 4 | 39 |
| 130 | 121 | WIZ KHALIFA | ROSTRUM/ATLANTIC/AG | Blacc Hollywood | 1 | 41 |
| 52 | 122 | TREY SONGZ | SONGBOOK/ATLANTIC/AG | Intermission I & II | 52 | 2 |
| 132 | 123 | OMARION | MAYBACH/ATLANTIC/AG | Sex Playlist | 49 | 15 |
| 136 | 124 | DRAKE | YOUNG MONEY/CASH MONEY/REPUBLIC | Take Care | 1 | 117 |
| 112 | 125 | DARIUS RUCKER | CAPITOL NASHVILLE/UMGN | Southern Style | 7 | 9 |
| 101 | 126 | CREEDENCE CLEARWATER REVIVAL | FANTASY/CONCORD | Chronicle The 20 Greatest Hits | 22 | 230 |
| 125 | 127 | EMINEM | WEB/SHADY/AFTERMATH/INTERSCOPE/IGA | The Marshall Mathers LP 2 | 1 | 82 |
| 144 | 128 | JAMES TAYLOR | WARNER BROS./RHINO | Greatest Hits | 15 | 65 |
| 137 | 129 | ARCTIC MONKEYS | DOMINO | AM | 6 | 90 |
| 179 | 130 | THE ROLLING STONES | ABKCO | Hot Rocks 1964-1971 | 4 | 253 |
| NEW | 131 | BILL WITHERS | COLUMBIA/LEGACY | Lean On Me: The Best Of Bill Withers | 131 | 1 |
| 158 | 132 | TAYLOR SWIFT | BIG MACHINE/BMLG | Fearless | 1 | 232 |
| 96 | 133 | CIARA | EPIC | Jackie | 17 | 4 |
| 147 | 134 | FLEETWOOD MAC | WARNER BROS. | Greatest Hits | 14 | 87 |
| 169 | 135 | LED ZEPPELIN | SWAN SONG/ATLANTIC/RHINO | Mothership | 7 | 199 |
| 153 | 136 | BRUNO MARS | ATLANTIC/AG | Unorthodox Jukebox | 1 | 122 |
| 23 | 137 | THE STORY SO FAR | PURE NOISE | The Story So Far | 23 | 2 |
| 129 | 138 | FRANK SINATRA | FRANK SINATRA ENTERPRISES/CAPITOL/UME | Ultimate Sinatra | 32 | 6 |
| 141 | 139 | IGGY AZALEA | TURN FIRST/HUSTLE GANG/DEF JAM | Reclassified | 16 | 23 |
| 145 | 140 | JASON DERULO | BELUGA HEIGHTS/WARNER BROS. | Talk Dirty | 4 | 57 |
| 176 | 141 | KATY PERRY | CAPITOL | Teenage Dream | 1 | 213 |
| 126 | 142 | VARIOUS ARTISTS | SONY MUSIC/UNIVERSAL/UME | NOW That's What I Call #1's | 34 | 4 |
| 122 | 143 | GUNS N' ROSES | GEFFEN/UME | Greatest Hits | 3 | 315 |
| 119 | 144 | JAMES BAY | REPUBLIC | Chaos And The Calm | 15 | 10 |
| 152 | 145 | KEVIN GATES | LUCA BRASI 2: A GANGSTA GRILLZ SPECIAL EDITION BREAD WINNERS' ASSOCIATION/GANGSTA GRILLZ/ATLANTIC/AG | | 38 | 24 |
| 139 | 146 | JUNKIE XL | MAD MAX: FURY ROAD (SOUNDTRACK) | | 134 | 3 |
| RE | 147 | BILLY JOEL | COLUMBIA/LEGACY | The Essential Billy Joel | 15 | 36 |
| 170 | 148 | TIM MCGRAW | CURB | Number One Hits | 27 | 108 |
| 121 | 149 | HALESTORM | ATLANTIC/AG | Into The Wild Life | 5 | 7 |
| 160 | 150 | SHEPPARD | EMPIRE OF SONG/CHUGG/DECCA/SCHOOLBOY/REPUBLIC | Bombs Away | 31 | 12 |

| LAST WEEK | THIS WEEK | ARTIST | CERTIFICATION IMPRINT/DISTRIBUTING LABEL | Title | PEAK POS. | WKS. ON CHART |
|-----------|-----------|---------------------------------|---|---|--------------|------------------|
| 154 | 151 | JOHN LEGEND | G.O.O.D./COLUMBIA | Love In The Future | 4 | 89 |
| 150 | 152 | 2PAC | AMARU/DEATH ROW/INTERSCOPE/UME | Greatest Hits | 3 | 96 |
| 167 | 153 | KID INK | THA ALUMINI GROUP/88 CLASSIC/RCA | Full Speed | 14 | 17 |
| 89 | 154 | TIESTO | MUSICAL FREEDOM/CASABLANCA/REPUBLIC | Club Life, Vol. 4: New York City | 89 | 2 |
| 149 | 155 | LUKE BRYAN | CAPITOL NASHVILLE/UMGN | Tailgates & Tanlines | 2 | 191 |
| RE | 156 | KENNY CHESNEY | BNA/SMN | Greatest Hits II | 3 | 101 |
| 168 | 157 | CHRIS BROWN | RCA | X | 2 | 37 |
| 163 | 158 | LANA DEL REY | POLYDOR/INTERSCOPE/IGA | Ultraviolence | 1 | 48 |
| 90 | 159 | TINA CAMPBELL | GEETREE | It's Personal | 90 | 2 |
| 159 | 160 | AC/DC | COLUMBIA/LEGACY | Back In Black | 4 | 180 |
| 172 | 161 | METALLICA | BLACKENED/WARNER BROS. | Master Of Puppets | 29 | 85 |
| NEW | 162 | SNARKY PUPPY & METROPOLE ORKEST | GUMUK/IMPULSE/UNIVERSAL MUSIC CLASSICS | Sylva | 162 | 1 |
| 173 | 163 | LORDE | LAVA/REPUBLIC | Pure Heroine | 3 | 87 |
| 162 | 164 | ALL TIME LOW | HOPELESS | Future Hearts | 2 | 8 |
| 165 | 165 | BLAKE SHELTON | WARNER BROS. NASHVILLE/WMN | Based On A True Story ... | 3 | 114 |
| 146 | 166 | THE WHO | POLYDOR/GEFFEN/UME | The Who Hits 50! | 93 | 5 |
| RE | 167 | 5 SECONDS OF SUMMER | HEY OR HI/CAPITOL | 5 Seconds Of Summer | 1 | 44 |
| 166 | 168 | FIVE FINGER DEATH PUNCH | PROSPECT PARK | The Wrong Side Of Heaven...Volume I | 2 | 69 |
| 157 | 169 | LEE BRICE | CURB | I Dont Dance | 5 | 38 |
| 187 | 170 | CHILDISH GAMBINO | GLASSNOTE | Because The Internet | 7 | 74 |
| 182 | 171 | LYNYRD SKYNYRD | GEFFEN/HIP-O/UME | Family | 154 | 33 |
| 183 | 172 | BLAKE SHELTON | WARNER BROS. NASHVILLE/WMN | Red River Blue | 1 | 156 |
| 200 | 173 | PANIC! AT THE DISCO | DECA/DANCE/FUELED BY RAMEN/AG | Too Weird To Live, Too Rare To Die! | 2 | 49 |
| 155 | 174 | THREE DAYS GRACE | RCA | Human | 16 | 9 |
| 123 | 175 | MY MORNING JACKET | ATO/CAPITOL | The Waterfall | 11 | 4 |
| 174 | 176 | NE-YO | COMPOUND ENTERTAINMENT/MOTOWN/CAPITOL | Non-Fiction | 5 | 18 |
| 198 | 177 | EMINEM | WEB/SHADY/AFTERMATH/INTERSCOPE/IGA | Recovery | 1 | 192 |
| 191 | 178 | JOHN MAYER | AWAKE/COLUMBIA | Continuum | 2 | 126 |
| RE | 179 | PINK FLOYD | PARLOPHONE/RHINO | The Dark Side Of The Moon | 1 | 906 |
| 197 | 180 | RED HOT CHILI PEPPERS | WARNER BROS. | Greatest Hits | 18 | 67 |
| RE | 181 | THE BEACH BOYS | CAPITOL | The Very Best Of The Beach Boys: Sounds Of Summer | 16 | 125 |
| 196 | 182 | MILKY CHANCE | LICHTDICH/NEON/REPUBLIC | Sadnecessary | 17 | 32 |
| 161 | 183 | JESSIE J | LAVA/REPUBLIC | Sweet Talker | 10 | 29 |
| RE | 184 | TAYLOR SWIFT | BIG MACHINE/BMLG | Speak Now | 1 | 128 |
| RE | 185 | ROMEO SANTOS | SONY MUSIC LATIN | Formula: Vol. 2 | 5 | 33 |
| 171 | 186 | ERIC CHURCH | EMI NASHVILLE/UMGN | Chief | 1 | 147 |
| 192 | 187 | METALLICA | BLACKENED/WARNER BROS. | Metallica | 1 | 349 |
| 199 | 188 | DIERKS BENTLEY | CAPITOL NASHVILLE/UMGN | Riser | 6 | 63 |
| RE | 189 | MY CHEMICAL ROMANCE | REPRISE/WARNER BROS. | The Black Parade | 2 | 69 |
| 185 | 190 | ELTON JOHN | ROCKET/UTV/UME | Greatest Hits 1970-2002 | 12 | 85 |
| RE | 191 | LADY ANTEBELLUM | CAPITOL NASHVILLE/UMGN | 747 | 2 | 28 |
| 188 | 192 | BON JOVI | MERCURY/UME | Slippery When Wet | 1 | 107 |
| 180 | 193 | THE NOTORIOUS B.I.G. | BAD BOY/AG | Greatest Hits | 1 | 37 |
| RE | 194 | EAGLES | WARNER STRATEGIC MARKETING/RHINO | The Very Best Of The Eagles | 3 | 145 |
| 195 | 195 | AEROSMITH | COLUMBIA/LEGACY | Aerosmith's Greatest Hits | 43 | 49 |
| RE | 196 | PINK | LAFACE/JIVE/RCA | Greatest Hits... So Far!!! | 5 | 107 |
| 151 | 197 | KEITH URBAN | HIT RED/CAPITOL NASHVILLE/UMGN | Fuse | 1 | 61 |
| 184 | 198 | MAROON 5 | A&M/OCTONE/UME | Songs About Jane | 6 | 151 |
| 194 | 199 | PHARRELL WILLIAMS | I AM OTHER/COLUMBIA | G I R L | 2 | 60 |
| RE | 200 | THE BEATLES | APPLE/CAPITOL/UME | | 1 | 196 |



4

SOUNDTRACK
Pitch Perfect 2

Three theatrical film soundtracks populate the top 10 of the Billboard 200 for the second time in 2015 as *Pitch Perfect 2* (No. 4) and *Furious 7* (No. 10) are joined by a returning-to-the-region *Fifty Shades of Grey* (11-9, though it's down 15 percent in equivalent album units for the week ending May 31, according to Nielsen Music). This year is the first since 2003 when the chart has had multiple weeks with three concurrent top 10 film soundtracks. That year, the feat occurred June 14 and March 8.

—K.C.



98

UNKNOWN
MORTAL
ORCHESTRA
Multi-Love

The rock band's new studio album, *Multi-Love*, is its highest-charting yet and first to crack the top 100 (No. 98 with 6,000 units — mostly all pure album sales). On Alternative Albums, the set bows at No. 10.



131

BILL WITHERS
Lean On Me:
The Best Of
Bill Withers

HBO's May 30 airing of the 2015 Rock and Roll Hall of Fame induction ceremony — which saluted artists including *Green Day* and *Bill Withers* — puts Withers back on the chart for the first time since 1985.

Q&A

Allen Stone

Your sophomore album, *Radius*, which debuts at No. 80 on the Billboard 200, is much more introspective than your socially conscious 2011 debut. What made you get personal?

The last album had an element of love and romance in it, but I touched on it more in this album. Love is a very weird and incredible emotion, all in the same dose. It can be the most devastating experience, and it can be the greatest high of your life. In order to fully impact human beings with your words and thoughts and ideals, you have to give them something that they've already chewed on.

Why did you name the album *Radius*? It's the radius of me. Radius is the distance from the center of a circle to its exterior, and this record is just that for me. It's the definition of who I am at this stage of my life, from my center to my flesh. There's a heart on the cover of the record, and at the center of me is my heart. This record has songs that are deeply rooted to my soul, and there are other songs on it that are more closely related to my flesh. That's what this record is depicting.

This is your first album for Capitol after releasing music independently. Were you wary about moving to a major at all? Oh, yeah. [I had] huge concerns. Capitol, Atlantic and Sony were all courting me for three years. My fear was, do they just sign a bunch of artists and throw them in the microwave and hope that one of them tastes good? So I waited a long time. I also wanted leverage against a label like that. I have to have a reason for them to sign me, and luckily I was able to procure a deal that wasn't 360. It felt good, and they've been really sweet to me and given me a lot of leeway.

—Chelsi Asulin



June 13 2015

Album Sales

billboard

| TOP ALBUM SALES™ | | | | | |
|------------------|-----------|------------------------|--|---|---------------|
| LAST WEEK | THIS WEEK | ARTIST | CERTIFICATION IMPRINT/DISTRIBUTING LABEL | Title | WKS. ON CHART |
| NEW | 1 | #1 1 WK A\$AP ROCKY | AT.LONG.LAST.A\$AP A\$AP WORLDWIDE/POLO GROUNDS/RCA | 1 | 1 |
| NEW | 2 | BOOSIE BADAZZ | TRILL/ATLANTIC/AG | Touch Down 2 Cause Hell | 1 |
| NEW | 3 | HILLSONG UNITED | HILLSONG/SPARROW/CAPITOL CMG | Empires | 1 |
| 2 | 4 | SOUNDTRACK | REPUBLIC/UME | Pitch Perfect 2 | 3 |
| 3 | 5 | TAYLOR SWIFT ▲ | BIG MACHINE/BMLG | 1989 | 31 |
| 1 | 6 | TWENTY ONE PILOTS | FUELED BY RAMEN/AG | Blurryface | 2 |
| 10 | 7 | JOSH GROBAN | REPRISE/WARNER BROS. | Stages | 5 |
| 9 | 8 | MUMFORD & SONS | GENTLEMAN OF THE ROAD/GLASSNOTE | Wilder Mind | 4 |
| 16 | 9 | ED SHEERAN ▲ | ATLANTIC/AG | X | 49 |
| 11 | 10 | MEGHAN TRAINOR ● | EPIC | Title | 20 |
| 13 | 11 | VARIOUS ARTISTS | SONY MUSIC/UNIVERSAL/UME | NOW 54 | 4 |
| 12 | 12 | ZAC BROWN BAND | JOHN VARVATOS/SOUTHERN GROUND/BMLG/REPUBLIC | JEKYLL + HYDE | 5 |
| 8 | 13 | BRANTLEY GILBERT ● | VALORY/BMLG | Just As I Am | 40 |
| NEW | 14 | LIFEHOUSE | IRONWORKS/KOBALT | Out Of The Wasteland | 1 |
| 17 | 15 | SOUNDTRACK ● | UNIVERSAL STUDIOS/REPUBLIC | Fifty Shades Of Grey | 16 |
| NEW | 16 | THE LACS | BACKROAD/AVERAGE JOES | Outlaw In Me | 1 |
| 21 | 17 | SAM HUNT | MCA NASHVILLE/UMGN | Montevallo | 31 |
| 18 | 18 | SAM SMITH ▲ | CAPITOL | In The Lonely Hour | 50 |
| 5 | 19 | JAMIE FOXX | JB ENTERTAINMENT/RCA | Hollywood: A Story Of A Dozen Roses | 2 |
| 24 | 20 | DRAKE | YOUNG MONEY/CASH MONEY/REPUBLIC | If You're Reading This It's Too Late | 16 |
| 23 | 21 | ALABAMA SHAKES | ATO | Sound & Color | 6 |
| NEW | 22 | ALESSO | REFUNE/DEF JAM | Forever | 1 |
| 41 | 23 | LITTLE BIG TOWN | CAPITOL NASHVILLE/UMGN | Pain Killer | 18 |
| 30 | 24 | SOUNDTRACK ▲ | MARVEL/HOLLYWOOD | Guardians Of The Galaxy: Awesome Mix Vol. 1 | 44 |
| NEW | 25 | DIZZY WRIGHT | FUNK VOLUME | The Growing Process | 1 |
| 28 | 26 | MAROON 5 | 222/INTERSCOPE/IGA | V | 39 |
| 32 | 27 | FALL OUT BOY | DCD2/ISLAND | American Beauty / American Psycho | 19 |
| 26 | 28 | KENDRICK LAMAR | TOP DAWG/AFTERMATH/INTERSCOPE/IGA | To Pimp A Butterfly | 11 |
| 4 | 29 | ZEDD | INTERSCOPE/IGA | True Colors | 2 |
| 33 | 30 | SOUNDTRACK | 20TH CENTURY FOX/COLUMBIA | Empire: Original Soundtrack From Season 1 | 12 |
| 42 | 31 | ERIC CHURCH ▲ | EMI NASHVILLE/UMGN | The Outsiders | 67 |
| 46 | 32 | JASON ALDEAN ▲ | BROKEN BOW/BMG | Old Boots, New Dirt | 34 |
| 6 | 33 | FAITH NO MORE | RECLAMATION/IPECAC | Sol Invictus | 2 |
| 48 | 34 | J. COLE ● | DREAMVILLE/ROC NATION/COLUMBIA | 2014 Forest Hills Drive | 25 |
| 38 | 35 | HOZIER ● | RUBYWORKS/COLUMBIA | Hozier | 34 |
| 34 | 36 | TECH N9NE | STRANGE/RBC | Special Effects | 4 |
| 39 | 37 | REBA | STARSTRUCK/NASH ICON/BMLG | Love Somebody | 7 |
| NEW | 38 | ALLEN STONE | CAPITOL | Radius | 1 |
| 36 | 39 | SOUNDTRACK | UNIVERSAL STUDIOS/ATLANTIC/AG | Furious 7 | 11 |
| 15 | 40 | GERARDO ORTIZ | BAD SIN/DEL/SONY MUSIC LATIN | Hoy Mas Fuerte | 2 |
| 20 | 41 | MARIAH CAREY | COLUMBIA/EPIC/LEGACY | #1 To Infinity | 2 |
| 43 | 42 | LUKE BRYAN | CAPITOL NASHVILLE/UMGN | Spring Break... Checkin' Out | 12 |
| 27 | 43 | SNOOP DOGG | DOGGYSTYLE/I AM OTHER/COLUMBIA | BUSH | 3 |
| 47 | 44 | VARIOUS ARTISTS | UNIVERSAL/SONY MUSIC/LEGACY | NOW 53 | 17 |
| 69 | 45 | SHAWN MENDES | ISLAND | Handwritten | 7 |
| 35 | 46 | SOUNDTRACK ▲ | UME | Pitch Perfect | 103 |
| 54 | 47 | IMAGINE DRAGONS | KIDINAKORNER/INTERSCOPE/IGA | Smoke + Mirrors | 15 |
| 55 | 48 | FLORIDA GEORGIA LINE ● | REPUBLIC NASHVILLE/BMLG | Anything Goes | 33 |
| 66 | 49 | CHRIS STAPLETON | MERCURY NASHVILLE/UMGN | Traveller | 4 |
| 7 | 50 | BRANDON FLOWERS | ISLAND | The Desired Effect | 2 |

| HEATSEEKERS ALBUMS™ | | | | | |
|---------------------|-----------|---|---|----------------------------------|---------------|
| LAST WEEK | THIS WEEK | ARTIST | CERTIFICATION IMPRINT/DISTRIBUTING LABEL | Title | WKS. ON CHART |
| NEW | 1 | #1 1 WK SNARKY PUPPY & METROPOLE ORKEST | GUMUK/IMPULSE/UNIVERSAL MUSIC CLASSICS | Sylva | 1 |
| 2 | 2 | TOM HOLKENBORG AKA JUNKIE XL | WATERTOWER | Mad Max: Fury Road (Soundtrack) | 3 |
| 4 | 3 | THE WILLIS CLAN | WILLIS CLAN | Heaven | 2 |
| NEW | 4 | THE VACCINES | COLUMBIA | English Graffiti | 1 |
| 1 | 5 | ALINA BARAZ & GALIMATIAS | ULTRA | Urban Flora (EP) | 2 |
| NEW | 6 | MAYSA | SHANACHIE | Back To Love | 1 |
| NEW | 7 | THEE OH SEES | CASTLE FACE | Mutilator Defeated At Last | 1 |
| 16 | 8 | GG GLASS ANIMALS | WOLF TONE/HARVEST | Zaba | 47 |
| 5 | 9 | THE MILK CARTON KIDS | ANTI-/EPITAPH | Monterey | 2 |
| 12 | 10 | JOEY ALEXANDER | MOTEMA | My Favorite Things | 3 |
| 3 | 11 | RICO LOVE | DIVISION1/INTERSCOPE/IGA | TTLO (Turn The Lights On) | 2 |
| NEW | 12 | ZOMBOY | NEVER SAY DIE | Resurrected | 1 |
| NEW | 13 | THE BAD PLUS / JOSHUA REDMAN | NONESUCH/WARNER BROS. | The Bad Plus Joshua Redman | 1 |
| 21 | 14 | HALSEY | ASTRALWERKS | Room 93 (EP) | 14 |
| 17 | 15 | FUTURISTIC | FUTURISTIC/THE R MUSIC GROUP | The Rise | 3 |
| NEW | 16 | EILEEN JEWELL | SIGNATURE SOUNDS | Sundown Over Ghost Town | 1 |
| NEW | 17 | JARROD ALONGE | JARROD ALONGE | Beating A Dead Horse | 1 |
| 8 | 18 | PAUL WELLER | SOLID BOND/PARLOPHONE/WARNER BROS. | Saturns Pattern | 2 |
| RE | 19 | KAMASI WASHINGTON | BRAINFEEDER | The Epic | 3 |
| 6 | 20 | MADISEN WARD AND THE MAMA BEAR | GLASSNOTE | Skeleton Crew | 2 |
| 7 | 21 | SHAMIR | XL | Ratchet | 2 |
| 23 | 22 | HIATUS KAIYOTE | FLYING BUDDHA/SONY MASTERWORKS | Choose Your Weapon | 4 |
| NEW | 23 | SEINABO SEY | VIRGIN/CAPITOL | For Madeleine (EP) | 1 |
| NEW | 24 | MADE IN HEIGHTS | HEIGHTS | Without My Enemy What Would I Do | 1 |
| NEW | 25 | JESSY J | SHANACHIE | My One And Only One | 1 |

| RAP ALBUMS™ | | | | | |
|-------------|-----------|---------------------|--|--------------------------------------|---------------|
| LAST WEEK | THIS WEEK | ARTIST | CERTIFICATION IMPRINT/DISTRIBUTING LABEL | Title | WKS. ON CHART |
| NEW | 1 | #1 1 WK A\$AP ROCKY | AT.LONG.LAST.A\$AP A\$AP WORLDWIDE/POLO GROUNDS/RCA | 1 | 1 |
| NEW | 2 | BOOSIE BADAZZ | TRILL/ATLANTIC/AG | Touch Down 2 Cause Hell | 1 |
| NEW | 3 | THE LACS | BACKROAD/AVERAGE JOES | Outlaw In Me | 1 |
| 1 | 4 | DRAKE | YOUNG MONEY/CASH MONEY/REPUBLIC | If You're Reading This It's Too Late | 16 |
| NEW | 5 | DIZZY WRIGHT | FUNK VOLUME | The Growing Process | 1 |
| 2 | 6 | KENDRICK LAMAR | TOP DAWG/AFTERMATH/INTERSCOPE/IGA | To Pimp A Butterfly | 11 |
| 5 | 7 | J. COLE ● | DREAMVILLE/ROC NATION/COLUMBIA | 2014 Forest Hills Drive | 25 |
| 3 | 8 | TECH N9NE | STRANGE/RBC | Special Effects | 4 |
| 4 | 9 | SOUNDTRACK | UNIVERSAL STUDIOS/ATLANTIC/AG | Furious 7 | 11 |
| 7 | 10 | YELAWOLF | SLUMERICAN/SHADY/INTERSCOPE/IGA | Love Story | 6 |
| 8 | 11 | NICKI MINAJ ● | YOUNG MONEY/CASH MONEY/REPUBLIC | The Pinkprint | 24 |
| 10 | 12 | BIG SEAN | G.O.O.D./DEF JAM | Dark Sky Paradise | 14 |
| 9 | 13 | WALE | EVERY BLUE MOON/MAYBACH/ATLANTIC/AG | The Album About Nothing | 9 |
| 11 | 14 | PITBULL | MR. 305/POLO GROUNDS/RCA | Globalization | 24 |
| 12 | 15 | RAE SREMMURD | EARDRUMA/INTERSCOPE/IGA | SremmLife | 21 |
| 14 | 16 | G-EAZY | G-EAZY/RVG/BPG | These Things Happen | 49 |
| 15 | 17 | TYLER, THE CREATOR | ODD FUTURE | Cherry Bomb | 7 |
| 6 | 18 | MURS | STRANGE/RBC | Have A Nice Life | 2 |
| 13 | 19 | LUDACRIS | DTP/DEF JAM | Ludaversal | 9 |
| 19 | 20 | WIZ KHALIFA | ROSTRUM/ATLANTIC/AG | Blacc Hollywood | 39 |
| 17 | 21 | LECRAE | REACH | Anomaly | 38 |
| 16 | 22 | NF | CAPITOL CMG | Mansion | 8 |
| 20 | 23 | CHRIS BROWN & TYGA | YOUNG MONEY/CASH MONEY/RCA | Fan Of A Fan: The Album | 14 |
| 21 | 24 | YOUNG THUG | 300/ATLANTIC/AG | Barter 6 | 7 |
| 24 | 25 | CHILDISH GAMBINO | GLASSNOTE | Because The Internet | 74 |



Snarky Snares No.1 Debut

The jazz-pop band **Snarky Puppy** barks atop Heatseekers Albums with its first No. 1 as *Sylva* debuts in the penthouse. The album, a collaboration with the Dutch **Metropole Orkest** orchestra, sold 4,000 copies in the week ending May 31, according to Nielsen Music.

The set also arrives at No. 1 on Contemporary Jazz Albums. Snarky Puppy previously notched three top 10s on Traditional Jazz Albums.

British rock band **The Vaccines** score its fourth entry on Heatseekers as its third studio set, *English Graffiti*, bows at No. 4 with 2,000 sold. The group has remained under the radar stateside, where it has yet to chart on any of *Billboard's* singles or airplay charts. In the band's homeland, the two-time BRIT Award-nominated act is better known: The group's new album debuted at No. 2 on the Official U.K. Albums chart, while predecessor *Coming of Age* (2012) was its first No. 1 set.

Elsewhere on Heatseekers Albums, pop artist **Halsey** (real name: **Ashley Frangipane**) continues to find steady success with her *Room 93* EP. The set, which rises 21-14 with 1,000 sold (up 19 percent), has now surpassed 25,000 in total sales. It was released in October 2014 and has consistently sold more than 1,000 copies per week since mid-March. Halsey is touring with **Imagine Dragons**, opening for the band's arena tour through Aug. 1.

—Keith Caulfield

LIL MAMA, DEREK BLAINS, JACK U, WILLY TP.

Lil Mama's 'Sausage' Sizzles

Lil Mama (below) returns to the charts for the first time since 2008 as her new single "Sausage" debuts at No. 16 on Billboard + Twitter Top Tracks. The throwback cut (which samples **Slick Rick**'s 1988 track "Mona Lisa") arrived with immediate appeal: Its music video, which premiered on the website WorldStarHipHop on May 28, has tallied more than 2.7 million worldwide views on YouTube. Besides ending Lil Mama's six-year chart absence, "Sausage" fuels interest in the rapper in general. Her Wikipedia page views spike to 19,000 for the week ending May 31, according to Next Big Sound, a whopping gain of more than 1,080 percent.

Meanwhile, the foursome of **Diplo**, **CL**, **Riff Raff** and **OG Maco** combine forces on "Doctor Pepper," which bubbles to a No. 11 bow. The song marks one of the earliest English-language releases for CL, a South Korean pop star and member of the group **2NE1**. The quartet's collaboration has nabbed more than 2.1 million global plays on SoundCloud since its premiere on May 22.

Elsewhere, **Disclosure** earns a No. 24 start for "Holding On," which features singer **Gregory Porter**. The British brother duo unveiled the track May 26 and confirmed it as the lead single from the pair's forthcoming sophomore album. The official "Holding" audio has grabbed more than 1.1 million views on YouTube since its May 26 arrival, helping the track launch at No. 26 on Hot Dance/Electronic Songs.

—Trevor Anderson






BILLBOARD TWITTER TOP TRACKS: The week's most shared songs on Twitter in the U.S., ranked by the volume of shares. BILLBOARD TWITTER EMERGING ARTISTS: The week's most shared songs on Twitter in the U.S. by up-and-coming artists (defined as artists with fewer than 50,000 Twitter followers who have also not as a lead artist in the top 50 songs on the Billboard Hot 100), ranked by the number of shares. All charts © 2015, Prometheus Global Media, LLC. All rights reserved.

Social

June 13 2015

billboard

| billboard • TOP 50 TRACKS™ | | | PRESENTED BY | McDonald's | |
|----------------------------|-----------|---------|----------------------------------|---|---------------|
| LAST WEEK | THIS WEEK | TITLE | | Artist | WKS. ON CHART |
| NEW | 1 | #1 1 WK | THE HILLS | The Weeknd | 1 |
| 1 | 2 | | BAD BLOOD | Taylor Swift Feat. Kendrick Lamar | 6 |
| 2 | 3 | | NO CONTROL | One Direction | 5 |
| 3 | 4 | | WORTH IT | Fifth Harmony Feat. Kid Ink | 13 |
| 4 | 5 | | SEE YOU AGAIN | Wiz Khalifa Feat. Charlie Puth | 11 |
| 16 | 6 | | THE NIGHT IS STILL YOUNG | Nicki Minaj | 5 |
| NEW | 7 | | KID IN LOVE | Shawn Mendes | 1 |
| RE | 8 | | LIKE MARIAH | Fifth Harmony Feat. Tyga | 3 |
| NEW | 9 | | STITCHES | Shawn Mendes | 1 |
| 20 | 10 | | TO U | Skrillex & Diplo Feat. AlunaGeorge | 14 |
| NEW | 11 | | DOCTOR PEPPER | Diplo x CL x RIFF RaFF x OG Maco | 1 |
| RE | 12 | | FIRE UNDER MY FEET | Leona Lewis | 2 |
| 7 | 13 | | HEY MAMA | David Guetta Feat. Nicki Minaj, Bebe Rexha & Afrojack | 10 |
| NEW | 14 | | WAITING FOR LOVE | Avicii | 1 |
| 15 | 15 | | THINKING OUT LOUD | Ed Sheeran | 42 |
| NEW | 16 | | SAUSAGE | Lil Mama | 1 |
| 14 | 17 | | LOVE ME LIKE YOU DO | Ellie Goulding | 21 |
| 19 | 18 | | LEAN ON | Major Lazer & DJ Snake Feat. MO | 11 |
| 8 | 19 | | WHAT I LIKE ABOUT YOU | 5 Seconds Of Summer | 7 |
| 9 | 20 | | PRETTY GIRLS | Britney Spears & Iggy Azalea | 4 |
| 34 | 21 | | ONE LAST TIME | Ariana Grande | 18 |
| 12 | 22 | | I WANT YOU TO KNOW | Zedd Feat. Selena Gomez | 14 |
| 21 | 23 | | SUGAR | Maroon 5 | 20 |
| NEW | 24 | | HOLDING ON | Disclosure Feat. Gregory Porter | 1 |
| 22 | 25 | | PHOTOGRAPH | Ed Sheeran | 7 |
| 24 | 26 | | UPTOWN FUNK! | Mark Ronson Feat. Bruno Mars | 29 |
| 35 | 27 | | FLASHLIGHT | Jessie J | 5 |
| 6 | 28 | | FEELING MYSELF | Nicki Minaj Feat. Beyonce | 2 |
| 11 | 29 | | M'\$ | A\$AP Rocky Feat. Lil Wayne | 2 |
| 32 | 30 | | TRAP QUEEN | Fetty Wap | 11 |
| 18 | 31 | | FIRE N GOLD | Bea Miller | 2 |
| RE | 32 | | YOU CHANGED ME | Jamie Foxx Feat. Chris Brown | 2 |
| RE | 33 | | SPARKS | Hilary Duff | 2 |
| 30 | 34 | | I REALLY LIKE YOU | Carly Rae Jepsen | 13 |
| 31 | 35 | | NIGHT CHANGES | One Direction | 31 |
| RE | 36 | | TRUE SURVIVOR | David Hasselhoff | 4 |
| 37 | 37 | | DEAR FUTURE HUSBAND | Meghan Trainor | 11 |
| NEW | 38 | | TRYNA TRYNA | Lil Durk Feat. Logic | 1 |
| RE | 39 | | BLESSINGS | Big Sean Feat. Drake | 7 |
| 42 | 40 | | ONLY | Nicki Minaj Feat. Drake, Lil Wayne & Chris Brown | 17 |
| 26 | 41 | | B**** BETTER HAVE MY MONEY | Rihanna | 10 |
| NEW | 42 | | THESE WALLS | Kendrick Lamar Feat. Bilal, Anna Wise & Thundercat | 1 |
| 46 | 43 | | EARNED IT (FIFTY SHADES OF GREY) | The Weeknd | 23 |
| NEW | 44 | | TRY ME | Jason Derulo Feat. Jennifer Lopez | 1 |
| NEW | 45 | | INVINCIBLE | Kelly Clarkson | 1 |
| 44 | 46 | | THIS SUMMER'S GONNA HURT... | Maroon 5 | 3 |
| 29 | 47 | | JEALOUS | Nick Jonas | 32 |
| 39 | 48 | | WANT TO WANT ME | Jason Derulo | 12 |
| RE | 49 | | AMNESIA | 5 Seconds Of Summer | 30 |
| 13 | 50 | | L\$D | A\$AP Rocky | 2 |

| billboard •  EMERGING ARTISTS™ | | | | PRESENTED BY |  |
|---|-----------|---|--|---------------|---|
| LAST WEEK | THIS WEEK | TITLE | Artist | WKS. ON CHART | |
| 3 | 1 |  RUNAWAY (U & I) | Galantis | 33 | |
| 5 | 2 | KING | Years & Years | 20 | |
| 1 | 3 | GOT IT LIKE THAT | Pell Feat. G-Eazy | 2 | |
| NEW | 4 | SLIP SLIDE | Donnie Trumpet & The Social Experiment | 1 | |
| 9 | 5 | HOLD MY HAND | Jess Glynne | 14 | |
| NEW | 6 | LAST KISS | OverDoz. | 1 | |
| 11 | 7 | SHINE | Years & Years | 3 | |
| 18 | 8 | FREEDOM | Allen Stone | 2 | |
| 7 | 9 | MULTI-LOVE | Unknown Mortal Orchestra | 6 | |
| 21 | 10 | FREAKS | Timmy Trumpet & Savage | 31 | |
| RE | 11 | SUNDAY CANDY | Donnie Trumpet & The Social Experiment | 13 | |
| NEW | 12 | ANNIE | Neon Indian | 1 | |
| NEW | 13 | DIAL TONE (LEAVE A MESSAGE) | Dirty Sanchez Feat. Dymond Lewis | 1 | |
| 2 | 14 | SHUT UP | Stormzy | 2 | |
| NEW | 15 | FRANCAFRIQUE | Refused | 1 | |
| 23 | 16 | AIN'T NOBODY (LOVES ME BETTER) | Felix Jaehn Feat. Jasmine Thompson | 5 | |
| 10 | 17 | OCTAHATE | Ryn Weaver | 17 | |
| 15 | 18 | UNSTOPPABLE | Lianne La Havas | 6 | |
| NEW | 19 | MANDELA | Allan Kingdom | 1 | |
| RE | 20 | WHITE NOISE | PVRIS | 2 | |
| 24 | 21 | WALK | Kwabs | 37 | |
| NEW | 22 | DAYLIGHT | Andrew Rayel Feat. Jonny Rose | 1 | |
| RE | 23 | PAINTED | MS MR | 2 | |
| 4 | 24 | BANG BANG | Troy Ave Feat. 50 Cent | 2 | |
| 33 | 25 | TREASURED SOUL | Michael Calfan | 14 | |
| NEW | 26 | HEREDITARY (2 BITCHES) | Kembe X Feat. Danny Brown | 1 | |
| NEW | 27 | HELP | James Fauntleroy | 1 | |
| NEW | 28 | BRAINWASH YYRR FACE | Baio | 1 | |
| 27 | 29 | PEANUT BUTTER JELLY | Galantis | 6 | |
| RE | 30 | OH MY | Boogie | 2 | |
| 20 | 31 | MIND RIGHT | TK N Cash | 11 | |
| 25 | 32 | ENAMORATE | Dvicio | 11 | |
| 28 | 33 | MY JAM | Bobby Brackins Feat. Zendaya & Jeremih | 10 | |
| 40 | 34 | DEEPER THAN BLOOD | Phora | 7 | |
| RE | 35 | ST. PATRICK | PVRIS | 5 | |
| 26 | 36 | RENEGADES | X Ambassadors | 6 | |
| NEW | 37 | DOWN SINCE BIRTH | Wara From The NBHD Feat. Connor Youngblood | 1 | |
| 38 | 38 | WISH YOU WERE MINE | Philip George | 17 | |
| 39 | 39 | NOBODY TO LOVE | Sigma | 38 | |
| 49 | 40 | GOLD DUST | Galantis | 11 | |
| 41 | 41 | THE GREATEST | Futuristic | 6 | |
| RE | 42 | LIVEWIRE | Oh Wonder | 4 | |
| 14 | 43 | BITTER BOY | Appleby Feat. Anthony White | 3 | |
| RE | 44 | A LITTLE ROUGH | Malina Moye | 3 | |
| 48 | 45 | ADORE | Cashmere Cat Feat. Ariana Grande | 13 | |
| 47 | 46 | YOU | Galantis | 11 | |
| RE | 47 | SOMETHING ABOUT YOU | Hayden James | 2 | |
| 6 | 48 | DOO DOO | Troy Ave | 5 | |
| RE | 49 | THE FOOL | Ryn Weaver | 2 | |
| 44 | 50 | TAKE SHELTER | Years & Years | 13 | |



Skrillex, Diplo Hit Top 10

"Where Are U Now," the EDM banger by **Skrillex** (above, right) and **Diplo** (above, left), goes top 10 on Streaming Songs after a 22 percent gain in overall activity for the week ending May 31 sends the song 18-10 with 7.2 million U.S. streams (according to Nielsen Music). Notably, the **Justin Bieber**-featured track is one of two songs in the top 10 without an official music video, though its official audioclip was uploaded to YouTube. (The other track in the top 10 without an official clip is **Silento**'s "Watch Me.") "Where Are U Now" also continues to make inroads on the airwaves as it climbs 49-38 on Radio Songs (32 million in audience, up 26 percent). Notably, it's the seventh top 40 Radio Songs hit for Bieber, and first since his featured turn on **Will.i.am**'s "#ThatPower" hit No. 19 in 2013.

Elsewhere on Streaming Songs, **Rich Homie Quan**'s "Flex (Ooh Ooh Ooh)" ascends 24-14 in its third chart week. Unlike "Where Are U Now," "Flex" is aided by the popularity of its official video on Vevo on YouTube, which accounts for 59 percent of the track's 6.2 million U.S. streams for the week.

Lastly, **Eminem**'s "Lose Yourself" re-enters at No. 38 thanks to a viral video of a woman performing the track with sign language that made the rounds on YouTube. The 110 percent gain in streaming activity brings its weekly total to 3.6 million U.S. streams, 80 percent of which are derived from user-generated plays on YouTube. —William Gruger

| SOCIAL 50™ | | | |
|------------|-----------|--|---------------|
| Last Week | This Week | Artist Imprint/Label | Wks. On Chart |
| 1 | 1 | #1 25 WKS TAYLOR SWIFT BIG MACHINE/BMG | 236 |
| 2 | 2 | ARIANA GRANDE REPUBLIC | 132 |
| 5 | 3 | JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF JAM | 236 |
| 10 | 4 | JENNIFER LOPEZ CAPITOL | 222 |
| 6 | 5 | SELENA GOMEZ HOLLYWOOD | 234 |
| 3 | 6 | NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC | 235 |
| 7 | 7 | KATY PERRY CAPITOL | 236 |
| 9 | 8 | RIHANNA WESTBURY ROAD/ROC NATION | 225 |
| 8 | 9 | MILEY CYRUS RCA | 164 |
| 4 | 10 | BEYONCE PARKWOOD/COLUMBIA | 234 |
| 12 | 11 | DEMI LOVATO HOLLYWOOD | 226 |
| 14 | 12 | SHAKIRA SONY MUSIC LATIN/RCA | 234 |
| 11 | 13 | LADY GAGA STREAMLINE/INTERSCOPE/IGA | 234 |
| 13 | 14 | WIZ KHALIFA ROSTRUM/ATLANTIC/AG | 223 |
| 16 | 15 | JUSTIN TIMBERLAKE RCA | 207 |
| 15 | 16 | ED SHEERAN ATLANTIC/AG | 74 |
| 23 | 17 | TYGA YOUNG MONEY/CASH MONEY/REPUBLIC | 32 |
| 17 | 18 | DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC | 211 |
| 18 | 19 | CHRIS BROWN RCA | 209 |
| 24 | 20 | ENRIQUE IGLESIAS UNIVERSAL MUSIC LATINO/REPUBLIC/UMLE | 168 |
| 20 | 21 | ZENDAYA HOLLYWOOD | 42 |
| 25 | 22 | ROMEO SANTOS SONY MUSIC LATIN | 85 |
| 21 | 23 | MAROON 5 222/INTERSCOPE/IGA | 148 |
| 39 | 24 | DAVID GUETTA WHAT A MUSIC/PARLOPHONE/ATLANTIC/AG | 207 |
| 34 | 25 | MARTIN GARRIX SCHOOLBOY/SPINNIN'/SILENT/CASABLANCA/REPUBLIC | 55 |
| 26 | 26 | ONE DIRECTION SYCO/COLUMBIA | 185 |
| 36 | 27 | BECKY G KEMOSABE/RCA | 32 |
| 33 | 28 | DADDY YANKEE EL CARTEL/CAPITOL LATIN/UMLE | 26 |
| 28 | 29 | BRUNO MARS ATLANTIC/AG | 222 |
| 22 | 30 | CALVIN HARRIS FLY EYE/COLUMBIA | 28 |
| 19 | 31 | SAM SMITH CAPITOL | 41 |
| 31 | 32 | 5 SECONDS OF SUMMER HEY OR HI/CAPITOL | 62 |
| 30 | 33 | ELLIE GOULDING CHERRYTREE/INTERSCOPE/IGA | 91 |
| 50 | 34 | CLAUDIA LEITTE SOM LIVRE | 25 |
| 45 | 35 | SHAWN MENDES ISLAND | 23 |
| 38 | 36 | LUDACRIS DTP/DEF JAM | 89 |
| 32 | 37 | SNOOP DOGG DOGGYSTYLE/COLUMBIA | 202 |
| RE | 38 | A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA | 2 |
| RE | 39 | AUSTIN MAHONE CHASE/CASH MONEY/REPUBLIC | 99 |
| 41 | 40 | LUCY HALE DMG NASHVILLE | 48 |
| 48 | 41 | KANYE WEST G.O.O.D./ROC-A-FELLA/DEF JAM | 53 |
| 37 | 42 | COLDPLAY PARLOPHONE/ATLANTIC/AG | 146 |
| RE | 43 | JESSIE J LAVA/REPUBLIC | 42 |
| 27 | 44 | EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA | 225 |
| RE | 45 | RICKY MARTIN COLUMBIA/SONY MUSIC LATIN | 8 |
| 40 | 46 | BOB MARLEY TUFF GONG/ISLAND/UME | 168 |
| 35 | 47 | IGGY AZALEA TURN FIRST/HUSTLE GANG/DEF JAM | 58 |
| 46 | 48 | BRITNEY SPEARS RCA | 206 |
| 43 | 49 | LINKIN PARK MACHINE SHOP/WARNER BROS. | 183 |
| 42 | 50 | MEEK MILL MAYBACH/ATLANTIC/AG | 27 |

June 13
2015

billboard

Pop/Rhythmic/Adult

| MAINSTREAM TOP 40™ | | | | |
|--------------------|-----------|--|----------------|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 1 | 1 | #1 3 WKS SEE YOU AGAIN Wiz Khalifa Feat. Charlie Puth UNIVERSAL STUDIOS/ATLANTIC/RRP | | 8 |
| 2 | 2 | WANT TO WANT ME BELUGA HEIGHTS/WARNER BROS. | Jason Derulo | 12 |
| 3 | 3 | SHUT UP AND DANCE WALK THE MOON RCA | | 15 |
| 4 | 4 | EARNED IT (FIFTY SHADES OF GREY) UNIVERSAL STUDIOS/REPUBLIC | The Weeknd | 15 |
| 6 | 5 | TALKING BODY ISLAND/REPUBLIC | Tove Lo | 19 |
| 8 | 6 | HEY MAMA David Guetta Feat. Nicki Minaj, Bebe Rexha & Afrojack WHAT A MUSIC/PARLOPHONE/ATLANTIC | | 11 |
| 9 | 7 | YOU KNOW YOU LIKE IT DJ Snake & AlunaGeorge INTERSCOPE | | 11 |
| 5 | 8 | LOVE ME LIKE YOU DO UNIVERSAL STUDIOS/REPUBLIC/INTERSCOPE | Ellie Goulding | 20 |
| 13 | 9 | GG BAD BLOOD Taylor Swift Feat. Kendrick Lamar BIG MACHINE/REPUBLIC | | 2 |
| 7 | 10 | CHAINS SAFEHOUSE/ISLAND/REPUBLIC | Nick Jonas | 19 |
| 12 | 11 | WORTH IT Fifth Harmony Feat. Kid Ink SYCO/EPIC | | 13 |
| 10 | 12 | SUGAR 222/INTERSCOPE | Maroon 5 | 20 |
| 11 | 13 | SOMEBODY Natalie La Rose Feat. Jeremih I.M.G./REPUBLIC | | 20 |
| 18 | 14 | HONEY, I'M GOOD. S-CURVE/HOLLYWOOD | Andy Grammer | 10 |
| 21 | 15 | THIS SUMMER'S GONNA HURT... 222/INTERSCOPE | Maroon 5 | 3 |
| 20 | 16 | BRIGHT WARNER BROS. | Echosmith | 16 |
| 22 | 17 | WHERE ARE U NOW Skrillex & Diplo Feat. Justin Bieber MAD DECENT/TOWLS/ATLANTIC | | 6 |
| 24 | 18 | THE NIGHT IS STILL YOUNG Nicki Minaj YOUNG MONEY/CASH MONEY/REPUBLIC | | 4 |
| 17 | 19 | G.D.F.R. Flo Rida Feat. Sage The Gemini & Lookas POE BOY/ATLANTIC | | 17 |
| 27 | 20 | ELASTIC HEART MONKEY PUZZLE/RCA | Sia | 7 |
| 23 | 21 | TRAP QUEEN RGF/300 | Fetty Wap | 8 |
| 26 | 22 | I NEED YOUR LOVE Shaggy Feat. Mohombi, Faydee, Costi BROOKLYN KNIGHTS/RANCH/RED ASSOCIATED LABELS | | 11 |
| 19 | 23 | DEAR FUTURE HUSBAND EPIC | Meghan Trainor | 10 |
| 25 | 24 | BUDAPEST COLUMBIA | George Ezra | 10 |
| 16 | 25 | ONE LAST TIME REPUBLIC | Ariana Grande | 16 |

| ADULT CONTEMPORARY™ | | | | |
|---------------------|-----------|--|---------------------------------------|---------------|
| Last Week | This Week | Title Imprint/Promotion Label | Artist | Wks. On Chart |
| 1 | 1 | #1 13 WKS THINKING OUT LOUD ATLANTIC | Ed Sheeran | 22 |
| 2 | 2 | SUGAR 222/INTERSCOPE | Maroon 5 | 17 |
| 3 | 3 | HEARTBEAT SONG 19/RCA | Kelly Clarkson | 20 |
| 4 | 4 | STYLE BIG MACHINE/REPUBLIC | Taylor Swift | 16 |
| 5 | 5 | UPTOWN FUNK! RCA | Mark Ronson Feat. Bruno Mars | 22 |
| 6 | 6 | BLANK SPACE BIG MACHINE/REPUBLIC | Taylor Swift | 27 |
| 8 | 7 | GG LOVE ME LIKE YOU DO UNIVERSAL STUDIOS/INTERSCOPE | Ellie Goulding | 16 |
| 7 | 8 | I'M NOT THE ONLY ONE CAPITOL | Sam Smith | 32 |
| 9 | 9 | LIPS ARE MOVIN EPIC | Meghan Trainor | 21 |
| 10 | 10 | SHUT UP AND DANCE RCA | WALK THE MOON | 11 |
| 14 | 11 | HONEY, I'M GOOD. S-CURVE/HOLLYWOOD | Andy Grammer | 8 |
| 12 | 12 | TAKE ME TO CHURCH RUBYWORKS/COLUMBIA | Hozier | 22 |
| 11 | 13 | I LIVED MOSLEY/INTERSCOPE | OneRepublic | 22 |
| 13 | 14 | LAY ME DOWN CAPITOL | Sam Smith | 12 |
| 16 | 15 | EARNED IT (FIFTY SHADES OF GREY) UNIVERSAL STUDIOS/REPUBLIC | The Weeknd | 5 |
| 17 | 16 | JEALOUS SAFEHOUSE/ISLAND/REPUBLIC | Nick Jonas | 21 |
| 15 | 17 | GHOST SYCO/COLUMBIA | Ella Henderson | 20 |
| 22 | 18 | FIGHT SONG COLUMBIA | Rachel Platten | 7 |
| 24 | 19 | WANT TO WANT ME BELUGA HEIGHTS/WARNER BROS. | Jason Derulo | 4 |
| 21 | 20 | BUDAPEST COLUMBIA | George Ezra | 9 |
| 19 | 21 | DEAR FUTURE HUSBAND EPIC | Meghan Trainor | 5 |
| 20 | 22 | BRIGHT WARNER BROS. | Echosmith | 4 |
| 23 | 23 | NIGHT CHANGES SYCO/COLUMBIA | One Direction | 18 |
| NEW | 24 | SEE YOU AGAIN UNIVERSAL STUDIOS/ATLANTIC/RRP | Wiz Khalifa Feat. Charlie Puth | 1 |
| RE | 25 | FOURFIVESECONDS WESTBURY ROAD/ROC NATION | Rihanna & Kanye West & Paul McCartney | 8 |

| RHYTHMIC™ | | | | Artist | WKS. ON CHART |
|-----------|-----------|----------------------------------|--|----------------------------------|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | | | |
| 1 | 1 | #1 2 WKS | SEE YOU AGAIN Wiz Khalifa Feat. Charlie Puth UNIVERSAL STUDIOS/ATLANTIC/RRP | | 9 |
| 3 | 2 | | POST TO BE Omarion Feat. Chris Brown & Jhene Aiko MAYBACH/ATLANTIC/RRP | | 12 |
| 2 | 3 | | TRAP QUEEN RGF/300 | Fetty Wap | 13 |
| 6 | 4 | GG | YOU KNOW YOU LIKE IT DJ Snake & AlunaGeorge INTERSCOPE | | 10 |
| 4 | 5 | | WANT TO WANT ME BELUGA HEIGHTS/WARNER BROS. | Jason Derulo | 12 |
| 5 | 6 | | EARNED IT (FIFTY SHADES OF GREY) UNIVERSAL STUDIOS/REPUBLIC | The Weeknd | 18 |
| 7 | 7 | | B**** BETTER HAVE MY MONEY WESTBURY ROAD/ROCK NATION | Rihanna | 9 |
| 8 | 8 | | HEY MAMA David Guetta Feat. Nicki Minaj, Bebe Rexha & Afrojack WHAT A MUSIC/PARLOPHONE/ATLANTIC | | |
| 9 | 9 | | SLOW MOTION SONGBOOK/ATLANTIC | Trey Songz | 12 |
| 16 | 10 | | CLASSIC MAN WONDLAND/EPIC | Jidenna Feat. Roman GianArthur | 9 |
| 13 | 11 | | BE REAL THA ALUMNI GROUP/88 CLASSIC/RCA | Kid Ink Feat. DeJ Loaf | 6 |
| 15 | 12 | | HOOD GO CRAZY STRANGE | Tech N9Ne Feat. 2 Chainz & B.o.B | 11 |
| 14 | 13 | | ALL HANDS ON DECK (REMIX) RCA | Tinashe Feat. Iggy Azalea | 12 |
| 10 | 14 | | SOMEBODY I.M.G./REPUBLIC | Natalie La Rose Feat. Jeremih | 21 |
| 19 | 15 | | THE NIGHT IS STILL YOUNG YOUNG MONEY/CASH MONEY/REPUBLIC | Nicki Minaj | 4 |
| 21 | 16 | | WET DREAMZ DREAMVILLE/ROC NATION/COLUMBIA | J. Cole | 6 |
| 22 | 17 | | FUN MR. 305/POLO GROUNDS/RCA | Pitbull Feat. Chris Brown | 5 |
| 24 | 18 | | CHEERLEADER LOUDER THAN LIFE/ULTRA/COLUMBIA | OMI | 4 |
| 11 | 19 | | ALL DAY Kanye West Feat. Theophilus London, Allan Kingdom & Paul McCartney G.O.O.D./ROC-A-FELLA/DEF JAM | | 13 |
| 26 | 20 | | BAD BLOOD Taylor Swift Feat. Kendrick Lamar BIG MACHINE/REPUBLIC | | 2 |
| 23 | 21 | | COMING WITH YOU COMPOUND ENTERTAINMENT/MOTOWN/CAPITOL | Ne-Yo | 6 |
| 25 | 22 | | WORTH IT SYCO/EPIC | Fifth Harmony Feat. Kid Ink | 12 |
| 18 | 23 | | ONE LAST TIME REPUBLIC | Ariana Grande | 16 |
| 28 | 24 | | DO IT AGAIN Pia Mia Feat. Chris Brown & Tyga WOLFPACK/INTERSCOPE | | 3 |
| 27 | 25 | | THE MATRIMONY MAYBACH/ATLANTIC | Wale Feat. Usher | 5 |

| ADULT TOP 40™ | | | | |
|---------------|-----------|--|--------------------------------|---------------|
| Last Week | This Week | Title Imprint/Promotion Label | Artist | Wks. On Chart |
| 1 | 1 | #1 4 WKS SHUT UP AND DANCE RCA | WALK THE MOON | 21 |
| 3 | 2 | HONEY, I'M GOOD. 5-CURVE/HOLLYWOOD | Andy Grammer | 17 |
| 2 | 3 | SUGAR 222/INTERSCOPE | Maroon 5 | 20 |
| 4 | 4 | LOVE ME LIKE YOU DO UNIVERSAL STUDIOS/REPUBLIC/INTERSCOPE | Ellie Goulding | 20 |
| 5 | 5 | STYLE BIG MACHINE/REPUBLIC | Taylor Swift | 20 |
| 6 | 6 | BUDAPEST COLUMBIA | George Ezra | 27 |
| 8 | 7 | WANT TO WANT ME BELUGA HEIGHTS/WARNER BROS. | Jason Derulo | 11 |
| 7 | 8 | UPTOWN FUNK! RCA | Mark Ronson Feat. Bruno Mars | 28 |
| 10 | 9 | EARNED IT (FIFTY SHADES OF GREY) UNIVERSAL STUDIOS/REPUBLIC | The Weeknd | 13 |
| 11 | 10 | FIGHT SONG COLUMBIA | Rachel Platten | 13 |
| 12 | 11 | BRIGHT WARNER BROS. | Echosmith | 17 |
| 14 | 12 | SEE YOU AGAIN UNIVERSAL STUDIOS/ATLANTIC/RRP | Wiz Khalifa Feat. Charlie Puth | 5 |
| 13 | 13 | DEAR FUTURE HUSBAND EPIC | Meghan Trainor | 9 |
| 16 | 14 | TALKING BODY ISLAND/REPUBLIC | Tove Lo | 17 |
| 18 | 15 | GG BAD BLOOD BIG MACHINE/REPUBLIC | Taylor Swift | 3 |
| 19 | 16 | THIS SUMMER'S GONNA HURT... 222/INTERSCOPE | Maroon 5 | 2 |
| 15 | 17 | HEARTBEAT SONG 19/RCA | Kelly Clarkson | 20 |
| 17 | 18 | BELIEVE GENTLEMEN OF THE ROAD/GLASSNOTE | Mumford & Sons | 12 |
| 21 | 19 | PHOTOGRAPH ATLANTIC | Ed Sheeran | 3 |
| 20 | 20 | HOLD BACK THE RIVER REPUBLIC | James Bay | 10 |
| 24 | 21 | TAKE YOUR TIME MCA NASHVILLE/CAPITOL | Sam Hunt | 8 |
| 22 | 22 | ONE LAST TIME REPUBLIC | Ariana Grande | 12 |
| 29 | 23 | GHOST TOWN WARNER BROS. | Adam Lambert | 4 |
| 30 | 24 | UMA THURMAN DCD2/ISLAND/REPUBLIC | Fall Out Boy | 5 |
| 39 | 25 | INVINCIBLE 19/RCA | Kelly Clarkson | 2 |

[illegible]

AIRPLAY DATA COMPILED BY
nielsen MUSIC

June 13
2015
billboard

Country

| HOT COUNTRY SONGS™ | | | | | | |
|--------------------|-----------|-----------|--|--|-----------|---------------|
| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE PRODUCER (SONGWRITER) | Artist IMPRINT/PROMOTION LABEL | PEAK POS. | WKS. ON CHART |
| 1 | 1 | 1 | #1 6 WKS GIRL CRUSH J.JOYCE (L.ROSE,L.MCKENNA,H.LINDSEY) | Little Big Town CAPITOL NASHVILLE | 1 | 26 |
| 2 | 3 | 2 | TAKE YOUR TIME ● Z.CROWELL,S.MCANALLY (S.HUNT,J.OSBORNE,S.MCANALLY) | Sam Hunt MCA NASHVILLE | 1 | 31 |
| 4 | 4 | 3 | SANGRIA S.HENDRICKS (J.T.HARDING,J.OSBORNE,T. ROSEN) | Blake Shelton WARNER BROS./WMN | 3 | 11 |
| 49 | 2 | 4 | AG KICK THE DUST UP J.STEVENS,J.STEVENS (D.DAVIDSON,C. DESTEFANO,A.GORLEY) | Luke Bryan CAPITOL NASHVILLE | 2 | 3 |
| 3 | 5 | 5 | SIPPIN' ON FIRE J.MOI (R.CLAWSON,M.DRAGSTREM,C.TAYLOR) | Florida Georgia Line REPUBLIC NASHVILLE | 3 | 18 |
| 5 | 7 | 6 | SMOKE D.COBB (M.HOBBY,J.M.NITE,R.COPPERMAN) | A Thousand Horses REPUBLIC NASHVILLE | 5 | 21 |
| 6 | 6 | 7 | DON'T IT D.HUFF (J.JOHNSTON,A.GORLEY,R.COPPERMAN) | Billy Currington MERCURY | 4 | 28 |
| 13 | 8 | 8 | LOVE ME LIKE YOU MEAN IT F.G.WHITEHEAD (K.BALLERINI,J.KERR,F.G.WHITEHEAD,J.CARPENTER) | Kelsea Ballerini BLACK RIVER | 8 | 27 |
| 12 | 9 | 9 | WILD CHILD K.CANNON,K.CHESNEY (K.CHESNEYS,MCANALLY,J.OSBORNE) | Kenny Chesney With Grace Potter BLUE CHAIR/COLUMBIA NASHVILLE | 9 | 17 |
| 10 | 10 | 10 | LITTLE TOY GUNS M.BRIGHT (C.UNDERWOOD,C. DESTEFANO,H.LINDSEY) | Carrie Underwood 19/ARISTA NASHVILLE | 10 | 19 |
| 14 | 12 | 11 | LOVE YOU LIKE THAT B.BEAVERS,J.ROBBINS (C.SMITH,B.BEAVERS,J.BEAVERS) | Canaan Smith MERCURY | 11 | 35 |
| 17 | 15 | 12 | BABY BE MY LOVE SONG C.CHAMBERLAIN (J.COLLINS,BRETT JAMES) | Easton Corbin MERCURY | 12 | 30 |
| 9 | 11 | 13 | HOMEGROWN J.JOYCE,Z.BROWN (Z.BROWN,W.DURRETTE,N.MOON) | Zac Brown Band JOHN VARVATOS/REPUBLIC/BMLG/SOUTHERN GROUND | 2 | 21 |
| 16 | 17 | 14 | DIAMOND RINGS AND OLD BARSTOOLS B.GALLIMORE,T.MCGRAW (L.LAIRO,B.DEAN,J.SINGLETON) | Tim McGraw With Catherine Dunn MCGRAW/BIG MACHINE | 13 | 18 |
| 18 | 14 | 15 | ONE HELL OF AN AMEN D.HUFF (B.GILBERT,M.DEKLE,B.DAVIS) | Brantley Gilbert VALORY | 14 | 22 |
| 15 | 13 | 16 | LIKE A WRECKING BALL J.JOYCE (E.CHURCH,C.BEATHARD) | Eric Church EMI NASHVILLE | 13 | 15 |
| 20 | 19 | 17 | TONIGHT LOOKS GOOD ON YOU M.KNOX (D.DAVIDSON,R.AKINS,A.GORLEY) | Jason Aldean BROKEN BOW | 8 | 13 |
| 23 | 18 | 18 | CRASH AND BURN D.HUFF,J.FRASURE (J.FRASURE,C.STAPLETON) | Thomas Rhett VALORY | 18 | 8 |
| 22 | 20 | 19 | CRUSHIN' IT L.WOOTEN,B.PAISLEY (B.PAISLEY,K.LOVEACE,L.T.MILLER) | Brad Paisley ARISTA NASHVILLE | 19 | 17 |
| 26 | 24 | 20 | LOVING YOU EASY Z.BROWN (Z.BROWN,N.MOON,A.ANDERSON) | Zac Brown Band JOHN VARVATOS/REPUBLIC/BMLG/SOUTHERN GROUND | 20 | 6 |
| 24 | 22 | 21 | YOUNG & CRAZY M.ALTMAN,S.HENDRICKS (A.GORLEY,S.MCANALLY,R.AKINS) | Frankie Ballard WARNER BROS./WAR | 21 | 14 |
| 29 | 25 | 22 | BUY ME A BOAT C.JANSON,C.DUBOIS,B.ANDERSON (C.JANSON,C.DUBOIS) | Chris Janson WARNER BROS./WAR | 22 | 6 |
| 25 | 23 | 23 | KISS YOU IN THE MORNING S.HENDRICKS (J.WILSON,M.WHITE) | Michael Ray WARNER BROS./WEA | 23 | 12 |
| 11 | 16 | 24 | RAISE 'EM UP N.CHAPMAN,K.URBAN (J.JOHNSTON,JEFFREY STEELE,T.DOUGLAS) | Keith Urban Featuring Eric Church HIT RED/CAPITOL NASHVILLE | 8 | 19 |
| 31 | 26 | 25 | HOUSE PARTY Z.CROWELL,S.MCANALLY (S.HUNT,Z.CROWELL,J.FLOWERS) | Sam Hunt MCA NASHVILLE | 25 | 23 |
| 21 | 21 | 26 | GAMES J.STEVENS (L.BRYAN,A.GORLEY) | Luke Bryan CAPITOL NASHVILLE | 21 | 14 |
| HOT SHOT DEBUT | | 27 | REAL LIFE S.MCANALLY,R. COPPERMAN (R.COPPERMAN,A.GORLEY,S.MCANALLY,J.OSBORNE) | Jake Owen RCA NASHVILLE | 27 | 1 |
| 32 | 29 | 28 | HELL OF A NIGHT M.J.CONES (Z.CROWELL,A.SANDERS,J.BOYER) | Dustin Lynch BROKEN BOW | 28 | 21 |
| 30 | 28 | 29 | RIOT J.DEMARCUS,RASCAL FLATTS (J.BOYER,S.HAZE) | Rascal Flatts BIG MACHINE | 27 | 21 |
| - | 48 | 30 | DG SG 21 D.HUFF,H.HAYES (D.DAVIDSON,K.LOVEACE,A.GORLEY,H.HAYES) | Hunter Hayes ATLANTIC/WMN | 30 | 2 |
| 8 | 27 | 31 | I'M COMIN' OVER C.CROWDER,C.YOUNG (C.YOUNG,C.CROWDER,J.HOGE) | Chris Young RCA NASHVILLE | 8 | 3 |
| NEW | | 32 | ROOTS AND WINGS F.LIDDELL,C.AINLAY,G.WORF (M.LAMBERT) | Miranda Lambert RCA NASHVILLE | 32 | 1 |
| 36 | 31 | 33 | LOSE MY MIND R. COPPERMAN,B.ELDREDGE (B.ELDREDGE,H.MORGAN,R. COPPERMAN,B.BURTONT,D.CALLAWAY,G.PREVEBERG) | Brett Eldredge ATLANTIC/WMN | 31 | 6 |
| 35 | 30 | 34 | FLY D.HUFF (M.MARLOW,T.DYET,VARTANYAN) | Maddie & Tae DOT | 30 | 15 |
| 38 | 32 | 35 | I'M TO BLAME B.JAMES (K.MOORE,J.WEAVER,W.DAVIS) | Kip Moore MCA NASHVILLE | 31 | 17 |
| 37 | 35 | 36 | I GOT THE BOY S.HENDRICKS (T.NICHOLS,C.HARRINGTON,J.L.SPEARS) | Jana Kramer ELEKTRA NASHVILLE/WAR | 31 | 15 |
| 40 | 36 | 37 | BREAK UP WITH HIM S.MCANALLY (M.RAMSEY,T. ROSEN,B.TURSIG,SPRUNG,W.SELLERS) | Old Dominion RCA NASHVILLE | 36 | 12 |
| 33 | 34 | 38 | GOING OUT LIKE THAT T.BROWN (B.HAYSLIP,R.AKINS,J.SELLERS) | Reba STARSTRUCK/NASH ICON/VALORY | 23 | 21 |
| 42 | 38 | 39 | GONNA WANNA TONIGHT C. DESTEFANO (S.MCANALLY,J.M.NITE,J.ROBBINS) | Chase Rice DACK JANIELS/COLUMBIA NASHVILLE | 34 | 21 |
| 44 | 40 | 40 | LET ME SEE YA GIRL M.CARTER (C.SWINDELL,M.CARTER,J.STEVENS) | Cole Swindell WARNER BROS./WMN | 40 | 7 |
| 43 | 39 | 41 | BISCUITS K.MUSGRAVES,L.LAIRO,S.MCANALLY (K.MUSGRAVES,S.MCANALLY,B.CLARK) | Kacey Musgraves MERCURY | 28 | 11 |
| 45 | 41 | 42 | NOTHIN' LIKE YOU C. DESTEFANO (D.SMYERS,S.MOONEY,A.GORLEY,C. DESTEFANO) | Dan + Shay WARNER BROS./WEA | 41 | 9 |
| 46 | 42 | 43 | STAY A LITTLE LONGER J.JOYCE (J. OSBORNE,T.J. OSBORNE,S.MCANALLY) | Brothers Osborne EMI NASHVILLE | 41 | 8 |
| 48 | 44 | 44 | ALREADY CALLIN' YOU MINE N.V (M.THOMAS,S.THOMAS,B.KNOX,P.O'DONNELL,W.KIRBY) | Parmalee STONEY CREEK | 44 | 8 |
| 47 | 43 | 45 | TURN IT ON R. COPPERMAN,J.S.STOVER (M.ELLI,J.YOUNG,R.CLAWSON,M.DRAGSTREM) | Eli Young Band REPUBLIC NASHVILLE | 42 | 7 |
| RE-ENTRY | | 46 | RIDE C. DESTEFANO (J.SOMERS-MORALES,D.C.TARPLEY JR.) | Chase Rice DACK JANIELS/COLUMBIA NASHVILLE | 38 | 13 |
| RE-ENTRY | | 47 | SPEAKERS Z.CROWELL,S.MCANALLY (S.HUNT,B.HOOD,K.SACKLEY) | Sam Hunt MCA NASHVILLE | 40 | 15 |
| - | 50 | 48 | I LOVE THIS LIFE L.RIMES,P.BRUST,C.LUCAS (D.MYRICK,C.JANSON,C.LUCAS,P.BRUST) | LoCash REVIVER | 48 | 2 |
| - | 45 | 49 | WE WENT D.GEORGE (J.WILSON,M.ROGERS,J.KING) | Randy Houser STONEY CREEK | 45 | 2 |
| 27 | 49 | 50 | LOVE IS YOUR NAME D.HUFF (L.LEE,E.PASLAY) | Steven Tyler DOT | 27 | 3 |

| TOP COUNTRY ALBUMS™ | | | | | |
|---------------------|-----------|---|---|---------------|--|
| LAST WEEK | THIS WEEK | ARTIST IMPRINT/DISTRIBUTING LABEL | Title | WKS. ON CHART | |
| 2 | 1 | #1 4 WKS ZAC BROWN BAND JOHN VARVATOS/SOUTHERN GROUND/BMLG/REPUBLIC | JEKYLL + HYDE | 5 | |
| 1 | 2 | BRANTLEY GILBERT ● VALORY/BMLG | Just As I Am | 54 | |
| HOT SHOT DEBUT | 3 | THE LACS BACKROAD/AVERAGE JOES | Outlaw In Me | 1 | |
| 3 | 4 | SAM HUNT MCA NASHVILLE/UMGN | Montevallo | 31 | |
| 6 | 5 | GG LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN | Pain Killer | 32 | |
| 7 | 6 | ERIC CHURCH ▲ EMI NASHVILLE/UMGN | The Outsiders | 68 | |
| 9 | 7 | JASON ALDEAN ▲ BROKEN BOW/BBMG | Old Boots, New Dirt | 34 | |
| 5 | 8 | REBA STARSTRUCK/NASH ICON/BMLG | Love Somebody | 7 | |
| 8 | 9 | LUKE BRYAN CAPITOL NASHVILLE/UMGN | Spring Break... Checkin' Out | 12 | |
| 10 | 10 | FLORIDA GEORGIA LINE ● REPUBLIC NASHVILLE/BMLG | Anything Goes | 33 | |
| 12 | 11 | PS CHRIS STAPLETON MERCURY/UMGN | Traveller | 4 | |
| 4 | 12 | KELSEA BALLERINI BLACK RIVER | The First Time | 2 | |
| 11 | 13 | TYLER FARR COLUMBIA NASHVILLE/SMN | Suffer In Peace | 5 | |
| 14 | 14 | LUKE BRYAN ▲ CAPITOL NASHVILLE/UMGN | Crash My Party | 95 | |
| 13 | 15 | DARIUS RUCKER CAPITOL NASHVILLE/UMGN | Southern Style | 9 | |
| 21 | 16 | CHASE RICE COLUMBIA NASHVILLE/DACK JANIELS | Ignite The Night | 41 | |
| 15 | 17 | BLAKE SHELTON ● WARNER BROS./WMN | BRINGING BACK THE SUNSHINE | 35 | |
| 16 | 18 | CARRIE UNDERWOOD ● 19/ARISTA NASHVILLE/SMN | Greatest Hits: Decade #1 | 25 | |
| 18 | 19 | COLE SWINDELL WARNER BROS./WMN | Cole Swindell | 67 | |
| 23 | 20 | MIRANDA LAMBERT ● RCA NASHVILLE/SMN | Platinum | 52 | |
| 24 | 21 | ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG | Greatest Hits So Far... | 29 | |
| 25 | 22 | KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN | The Big Revival | 36 | |
| 19 | 23 | VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME | NOW That's What I Call ACM Awards: 50 Years | 8 | |
| 20 | 24 | DWIGHT YOAKAM VIA/REPRISE/WARNER BROS. | Second Hand Heart | 7 | |
| 27 | 25 | TIM MCGRAW MCGRAW/BIG MACHINE/BMLG | Sundown Heaven Town | 36 | |

| COUNTRY AIRPLAY™ | | | | |
|------------------|-----------|--|---------------------------------|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 2 | 1 | #1 1WK SMOKE REPUBLIC NASHVILLE | A Thousand Horses | 21 |
| 3 | 2 | SIPPIN' ON FIRE REPUBLIC NASHVILLE | Florida Georgia Line | 18 |
| 1 | 3 | DON'T IT MERCURY | Billy Currington | 32 |
| 4 | 4 | WILD CHILD BLUE CHAIR/COLUMBIA NASHVILLE | Kenny Chesney With Grace Potter | 19 |
| 7 | 5 | SANGRIA WARNER BROS./WMN | Blake Shelton | 11 |
| 6 | 6 | BABY BE MY LOVE SONG MERCURY | Easton Corbin | 38 |
| 5 | 7 | LITTLE TOY GUNS 19/ARISTA NASHVILLE | Carrie Underwood | 17 |
| 8 | 8 | LOVE ME LIKE YOU MEAN IT BLACK RIVER | Kelsea Ballerini | 35 |
| 10 | 9 | DIAMOND RINGS AND OLD BARSTOOLS MCGRAW/BIG MACHINE | Tim McGraw With Catherine Dunn | 19 |
| 12 | 10 | GIRL CRUSH CAPITOL NASHVILLE | Little Big Town | 25 |
| 15 | 11 | TONIGHT LOOKS GOOD ON YOU BROKEN BOW | Jason Aldean | 11 |
| 13 | 12 | LOVE YOU LIKE THAT MERCURY | Canaan Smith | 43 |
| 14 | 13 | CRUSHIN' IT ARISTA NASHVILLE | Brad Paisley | 19 |
| 16 | 14 | ONE HELL OF AN AMEN VALORY | Brantley Gilbert | 29 |
| 17 | 15 | YOUNG & CRAZY WARNER BROS./WAR | Frankie Ballard | 21 |
| 18 | 16 | KISS YOU IN THE MORNING WARNER BROS./WEA | Michael Ray | 16 |
| 20 | 17 | LOVING YOU EASY JOHN VARVATOS/REPUBLIC/BMLG/SOUTHERN GROUND | Zac Brown Band | 6 |
| 19 | 18 | KICK THE DUST UP CAPITOL NASHVILLE | Luke Bryan | 2 |
| 24 | 19 | HELL OF A NIGHT BROKEN BOW | Dustin Lynch | 30 |
| 25 | 20 | CRASH AND BURN VALORY | Thomas Rhett | 8 |
| 22 | 21 | RIOT BIG MACHINE | Rascal Flatts | 27 |
| 23 | 22 | LIKE A WRECKING BALL EMI NASHVILLE | Eric Church | 15 |
| 27 | 23 | BUY ME A BOAT WARNER BROS./WAR | Chris Janson | 5 |
| 28 | 24 | FLY DOT | Maddie & Tae | 19 |
| 21 | 25 | GAMES CAPITOL NASHVILLE | Luke Bryan | 13 |



Winner's Circle

Rookie country/Southern rock quartet **A Thousand Horses** (above) becomes the first group (of at least three members) to send a debut entry to No. 1 on the Country Airplay chart this decade as "Smoke" rises 2-1. The band is the first group to crown Country Airplay on its first try since **Zac Brown Band** arrived with the two-week No. 1 "Chicken Fried," which took over atop the chart on Dec. 6, 2008. Prior to A Thousand Horses, **Maddie & Tae** was the last act (either duo, group or solo) to send its introductory single to No. 1 when its "Girl in a Country Song" led the list on Dec. 20, 2014.

A Thousand Horses, which is opening for **Darius Rucker** on his Southern Style Tour (with **Brett Eldredge** and **Brothers Osborne**), release their debut album, *Southernality*, on June 9. "(This Ain't No) Drunk Dial" will be the set's second single.

Bookending the Country Airplay top 10, **Little Big Town's** "Girl Crush" climbs 12-10. With its new milestone, the foursome's seventh top 10 reinforces radio's support for the song — which drew airplay on all 150 chart reporters in the tracking week, according to Nielsen Music — after many media outlets had, due to misjudging the song's lyrics, overstated programmers' avoidance of it (*Billboard*, April 11). "Crush" crowns the airplay/sales/streaming-based Hot Country Songs chart for a sixth week. Sales account for 53 percent of its activity, followed by airplay (25 percent) and streaming (22 percent). —Gary Trust

| HOT ROCK SONGS™ | | | | | | |
|-----------------|-----------|-----------|--|---|-----------|---------------|
| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE CERTIFICATION PRODUCER (SONGWRITER) | Artist IMPRINT/PROMOTION LABEL | PEAK POS. | WKS. ON CHART |
| 1 | 1 | 1 | #1 10 WKS SG SHUT UP AND DANCE TPAGNOTTA (N.PETRICCA,E.MAIMAN,K.RAY,S.WAUGAMAN,B.BERGER,R.MCMAHON) | WALK THE MOON RCA | 1 | 38 |
| 2 | 2 | 2 | AG BUDAPEST BLACKWOOD C. (GEORGE EZRA,J.POTT) | George Ezra COLUMBIA | 2 | 43 |
| 3 | 4 | 3 | TAKE ME TO CHURCH A.HOZIER-BYRNE (A.HOZIER-BYRNE) | Hozier RUBYWORKS/COLUMBIA | 1 | 57 |
| 4 | 5 | 4 | CENTURIES J.B.ROTEM,OMEGA (J.B.ROTEM,P.VSTUMP,P.WENTZ,J.TROHMAN,A.HURLEY,M.J.FONSECA,R.KUMAR,L.TRANTNER,S.VEGA) | Fall Out Boy DCD2/ISLAND/REPUBLIC | 2 | 38 |
| 7 | 7 | 5 | DG UMA THURMAN J.SINCLAIR,YOUNG WOLF HATCHLINGS (FALL OUT BOY,PORUSHIM,L.PYONG,L.ODONNELL,J.SINCLAIR,J.MARSHALL,R.MOSHER) | Fall Out Boy DCD2/ISLAND/REPUBLIC | 5 | 20 |
| 5 | 8 | 6 | BELIEVE J.FORD (MUMFORD & SONS) | Mumford & Sons GENTLEMEN OF THE ROAD/GLASSNOTE | 4 | 12 |
| 8 | 10 | 7 | RENEGADES ALEX DA KID (A.GRANT,S.N.HARRIS,N.FELDSHUH,C.HARRIS,A.LEVINE) | X Ambassadors KIDINAKORNER/INTERSCOPE | 5 | 10 |
| 12 | 9 | 8 | STRESSED OUT M.ELIZONDO (T.JOSEPH) | twenty one pilots FUELED BY RAMEN/RRP | 8 | 5 |
| 13 | 11 | 9 | TEAR IN MY HEART R.REED (T.JOSEPH) | twenty one pilots FUELED BY RAMEN/RRP | 8 | 9 |
| 11 | 12 | 10 | HOLD BACK THE RIVER J.LARCHER (J.BAY,J.LARCHER) | James Bay REPUBLIC | 10 | 15 |
| 15 | 17 | 11 | BROTHER E.CASH,D.TOZER,NEEDTOBREATHE (N.RINEHART,W.RINEHART,G.DEGRAW) | NEEDTOBREATHE Featuring Gavin DeGraw ATLANTIC | 11 | 15 |
| 18 | 16 | 12 | RIDE R.REED (T.JOSEPH) | twenty one pilots FUELED BY RAMEN/RRP | 12 | 3 |
| 6 | 14 | 13 | NOTHING WITHOUT LOVE J.BHASKER,E.HAYNIE (N.RUESS,J.BHASKER,E.HAYNIE,J.KLINGHOFFER) | Nate Ruess FUELED BY RAMEN/RRP | 6 | 14 |
| 19 | 18 | 14 | DEAD INSIDE MUSE,R.J.LANGE (M.BELLAMY) | Muse HELIUM-3/WARNER BROS. | 13 | 10 |
| - | 21 | 15 | DELILAH M.DRAVS (F.WELCH,I.SUMMERS) | Florence + The Machine REPUBLIC | 15 | 2 |
| 34 | 29 | 16 | EX'S & OH'S D.BASSETT (E.KING,D.BASSETT) | Elle King RCA | 16 | 12 |
| 21 | 26 | 17 | FAILURE B.BURNLEY (B.BURNLEY) | Breaking Benjamin HOLLYWOOD | 8 | 10 |
| 24 | 27 | 18 | CRYSTALS R.COSTEY,OF MONSTERS AND MEN (N.B.HILMARSDOTTIR,A.R.HILMARSSON,R.THORHALLSSON) | Of Monsters And Men REPUBLIC | 15 | 11 |
| 25 | 25 | 19 | MY TYPE J.NAPOLITANO,S.MOTEL (A.L.JACKSON,A.D.MOORE SHARP,G.S.ERWIN,C.LERDAMORNPONG) | Saint Motel ELEKTRA/RRP | 19 | 14 |
| 17 | 19 | 20 | HALLELUJAH ROYAL (A.WRIGHT,J.R.EL-AMINE,B.URIE,M.KIBBY,J.SINCLAIR,R.W.LAMM) | Panic! At The Disco DCD2/FUELED BY RAMEN/RRP | 3 | 6 |
| 22 | 24 | 21 | SHOTS IMAGINE DRAGONS (IMAGINE DRAGONS) | Imagine Dragons KIDINAKORNER/INTERSCOPE | 7 | 18 |
| 16 | 23 | 22 | HOLLOW MOON (BAD WOLF) A.BRUNO (A.BRUNO) | AWOLNATION RED BULL | 11 | 18 |
| 14 | 20 | 23 | THE WOLF J.FORD (MUMFORD & SONS) | Mumford & Sons GENTLEMEN OF THE ROAD/GLASSNOTE | 11 | 8 |
| 32 | 34 | 24 | CECILIA AND THE SATELLITE M.VIOLA,J.FLANNIGAN,A.GRAHN (A.MCMAHON,J.FLANNIGAN,A.GRAHN) | Andrew McMahon In The Wilderness VANGUARD/CMG | 24 | 20 |
| 29 | 28 | 25 | SOMEONE NEW A.HOZIER-BYRNE,R.KIRWAN (A.HOZIER-BYRNE,S.M.GARNETT) | Hozier RUBYWORKS/COLUMBIA | 14 | 15 |
| HOT SHOT DEBUT | 26 | 26 | HUNGER R.COSTEY,OF MONSTERS AND MEN (N.B.HILMARSDOTTIR,R.THORHALLSSON) | Of Monsters And Men REPUBLIC | 26 | 1 |
| 35 | 22 | 27 | FAIRLY LOCAL R.REED,T.JOSEPH (T.JOSEPH) | twenty one pilots FUELED BY RAMEN/RRP | 8 | 11 |
| 27 | 30 | 28 | BLACK SUN R.COSTEY (B.GIBBARD) | Death Cab For Cutie BARSUK/ATLANTIC | 12 | 18 |
| 28 | 35 | 29 | HEAVY IS THE HEAD Z.BROWN (Z.BROWN,L.MOON,J.DE MARTIN,L.D.HOPKINS,D.SCOTT) | Zac Brown Band Feat. Chris Cornell JOHN VARYATOS/SOUTHERN GROUND/DMLG/REPUBLIC | 14 | 13 |
| - | 31 | 30 | HEAVYDIRTYSOUL R.REED (T.JOSEPH) | twenty one pilots FUELED BY RAMEN/RRP | 30 | 2 |
| 26 | 32 | 31 | DON'T WANNA FIGHT B.MILLS,ALABAMA SHAKES (ALABAMA SHAKES) | Alabama Shakes ATO | 13 | 15 |
| - | 42 | 32 | THE JUDGE M.CROSSEY (T.JOSEPH) | twenty one pilots FUELED BY RAMEN/RRP | 32 | 2 |
| - | 41 | 33 | DOUBT R.REED (T.JOSEPH) | twenty one pilots FUELED BY RAMEN/RRP | 33 | 2 |
| 41 | 46 | 34 | FIRST D.GALLUCCI,L.STALFORS (N.WILLET,M.MAUST,D.GALLUCCI,J.PLUMMER,M.SCHWARTZ) | Cold War Kids DOWNTOWN | 34 | 4 |
| 37 | 44 | 35 | IRRESISTIBLE B.WALKER,J.SINCLAIR (FALL OUT BOY) | Fall Out Boy DCD2/ISLAND/REPUBLIC | 7 | 21 |
| 33 | 36 | 36 | PEACHES IN THE VALLEY BELOW (A.GAIL,J.JACOB) | In The Valley Below CAPITOL | 33 | 6 |
| 30 | 43 | 37 | WHAT KIND OF MAN M.DRAVS,J.HILL (F.WELCH,T.HULL,J.HILL) | Florence + The Machine REPUBLIC | 7 | 16 |
| - | 45 | 38 | POLARIZE M.ELIZONDO (T.JOSEPH) | twenty one pilots FUELED BY RAMEN/RRP | 38 | 2 |
| 42 | 38 | 39 | LANE BOY R.REED (T.JOSEPH) | twenty one pilots FUELED BY RAMEN/RRP | 31 | 4 |
| RE-ENTRY | 40 | 40 | HUMAN RACE G.BROWN (B.WALST,M.WALST,N.SANDERSON,B.STOCK,G.BROWN) | Three Days Grace RCA | 40 | 3 |
| 40 | 48 | 41 | ELECTRIC LOVE T.ENGLISH (G.BORNS,T.SCHLEITER,N.LONG,J.MORAN) | BORNS INTERSCOPE | 13 | 20 |
| RE-ENTRY | 42 | 42 | HOUSE OF GOLD G.WELLS (T.JOSEPH) | twenty one pilots FUELED BY RAMEN/RRP | 38 | 13 |
| 36 | 50 | 43 | CONGREGATION B.VIG,FOO FIGHTERS (FOO FIGHTERS) | Foo Fighters ROSWELL/RCA | 21 | 17 |
| 20 | 33 | 44 | SNAKE EYES J.FORD (MUMFORD & SONS) | Mumford & Sons GENTLEMEN OF THE ROAD/GLASSNOTE | 12 | 6 |
| NEW | 45 | 45 | MESSAGE MAN T.ANDERSON (T.JOSEPH) | twenty one pilots FUELED BY RAMEN/RRP | 45 | 1 |
| RE-ENTRY | 46 | 46 | SHIP TO WRECK M.DRAVS,KID HARPOON (F.WELCH,T.HULL) | Florence + The Machine REPUBLIC | 38 | 3 |
| RE-ENTRY | 47 | 47 | ANGEL H.BENSON,T.CONNOLLY (THEORY OF A DEADMAN,J.DECILVEO) | Theory Of A Deadman 604/ROADRUNNER/RRP | 44 | 4 |
| NEW | 48 | 48 | WE DON'T BELIEVE WHAT'S ON TV R.REED (T.JOSEPH) | twenty one pilots FUELED BY RAMEN/RRP | 48 | 1 |
| NEW | 49 | 49 | GONER R.REED (T.JOSEPH) | twenty one pilots FUELED BY RAMEN/RRP | 49 | 1 |
| - | 40 | 50 | MERCY R.J.LANGE,MUSE (M.BELLAMY) | Muse HELIUM-3/WARNER BROS. | 40 | 2 |

| TOP ROCK ALBUMS™ | | | | | |
|------------------|-----------|--------------------------|---|---|---------------|
| LAST WEEK | THIS WEEK | ARTIST | CERTIFICATION IMPRINT/DISTRIBUTING LABEL | Title | WKS. ON CHART |
| 1 | 1 | #1 2 WKS | TWENTY ONE PILOTS FUELED BY RAMEN/AG | Blurryface | 2 |
| 4 | 2 | MUMFORD & SONS | GENTLEMEN OF THE ROAD/GLASSNOTE | Wilder Mind | 4 |
| HOT SHOT DEBUT | 3 | LIFEHOUSE | IRONWORKS/KOBALT | Out Of The Wasteland | 1 |
| 7 | 4 | ALABAMA SHAKES | ATO | Sound & Color | 6 |
| 9 | 5 | SOUNDTRACK | Guardians Of The Galaxy: Awesome Mix Vol. 1 MARVEL/HOLLYWOOD | | 44 |
| 11 | 6 | FALL OUT BOY | American Beauty / American Psycho DCD2/ISLAND | | 19 |
| 2 | 7 | FAITH NO MORE | RECLAMATION/IPECAC | Sol Invictus | 2 |
| 13 | 8 | HOZIER | RUBYWORKS/COLUMBIA | Hozier | 34 |
| 17 | 9 | IMAGINE DRAGONS | KIDINAKORNER/INTERSCOPE/IGA | Smoke + Mirrors | 15 |
| 3 | 10 | BRANDON FLOWERS | ISLAND | The Desired Effect | 2 |
| NEW | 11 | JON FOREMAN | LOWERCASE PEOPLE/WARNER BROS. | The Wonderlands: Sunlight (EP) | 1 |
| NEW | 12 | UNKNOWN MORTAL ORCHESTRA | JAGJAGUWAR | Multi-Love | 1 |
| 8 | 13 | SAWYER FREDERICKS | REPUBLIC | The Voice: The Complete Season 8 Collection | 2 |
| 5 | 14 | THE STORY SO FAR | PURE NOISE | The Story So Far | 2 |
| 24 | 15 | WALK THE MOON | RCA | TALKING IS HARD | 26 |
| 22 | 16 | HALESTORM | ATLANTIC/AG | Into The Wild Life | 7 |
| 25 | 17 | GEORGE EZRA | COLUMBIA | Wanted On Voyage | 18 |
| 21 | 18 | MY MORNING JACKET | ATO/CAPITOL | The Waterfall | 4 |
| 30 | 19 | KID ROCK | TOP DOG/WARNER BROS. | First Kiss | 14 |
| 31 | 20 | ALL TIME LOW | HOPELESS | Future Hearts | 8 |
| 28 | 21 | THREE DAYS GRACE | RCA | Human | 9 |
| NEW | 22 | ANTI-FLAG | SPINEFARM | American Spring | 1 |
| NEW | 23 | YES | ATLANTIC/RHINO | Progeny: Highlights From Seventy-Two | 1 |
| 26 | 24 | THE WHO | POLYDOR/GEFFEN/UME | The Who Hits 50! | 7 |
| 35 | 25 | VANCE JOY | F-STOP/ATLANTIC/AG | Dream Your Life Away | 38 |

| ROCK DIGITAL SONGS™ | | | | |
|---------------------|-----------|---|----------------------------------|---------------|
| Last Week | This Week | Title Imprint/Promotion Label | Artist | Wks. On Chart |
| 1 | 1 | #1 11 Wks SHUT UP AND DANCE RCA | WALK THE MOON | 38 |
| 5 | 2 | UMA THURMAN DCD2/ISLAND | Fall Out Boy | 20 |
| 4 | 3 | BUDAPEST COLUMBIA | George Ezra | 36 |
| 10 | 4 | RENEGADES KIDINAKORNER/INTERSCOPE/IGA | X Ambassadors | 10 |
| 9 | 5 | CENTURIES DCD2/ISLAND | Fall Out Boy | 38 |
| 11 | 6 | RIPTIDE F-STOP/ATLANTIC/AG | Vance Joy | 54 |
| 8 | 7 | TAKE ME TO CHURCH RUBYWORKS/COLUMBIA | Hozier | 55 |
| 12 | 8 | DELILAH REPUBLIC | Florence + The Machine | 2 |
| 14 | 9 | BELIEVE GENTLEMEN OF THE ROAD/GLASSNOTE | Mumford & Sons | 12 |
| NEW | 10 | HUNGER REPUBLIC | Of Monsters And Men | 1 |
| 18 | 11 | IMMORTALS WALT DISNEY/DCD2/ISLAND | Fall Out Boy | 32 |
| 20 | 12 | EX'S & OH'S RCA | Elle King | 12 |
| 21 | 13 | STRESSED OUT FUELED BY RAMEN/AG | twenty one pilots | 4 |
| 19 | 14 | HOLD BACK THE RIVER REPUBLIC | James Bay | 8 |
| 25 | 15 | BEST DAY OF MY LIFE DIRTY CANVAS/ISLAND | American Authors | 81 |
| 22 | 16 | BROTHER ATLANTIC/AG | NEEDTOBREATHE Feat. Gavin DeGraw | 11 |
| 23 | 17 | MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/ISLAND | Fall Out Boy | 121 |
| RE | 18 | TEAR IN MY HEART FUELED BY RAMEN/AG | twenty one pilots | 7 |
| 28 | 19 | RADIOACTIVE KIDINAKORNER/INTERSCOPE/IGA | Imagine Dragons | 149 |
| 33 | 20 | SAIL RED BULL | AWOLNATION | 217 |
| 13 | 21 | NOTHING WITHOUT LOVE FUELED BY RAMEN/AG | Nate Ruess | 13 |
| 24 | 22 | I BET MY LIFE KIDINAKORNER/INTERSCOPE/IGA | Imagine Dragons | 31 |
| 44 | 23 | YOUNG AND BEAUTIFUL WATERTOWER/POLYDOR/INTERSCOPE/IGA | Lana Del Rey | 98 |
| 30 | 24 | STOLEN DANCE LICHTDICHT/NEON/REPUBLIC | Milky Chance | 50 |
| 32 | 25 | DON'T STOP BELIEVIN' COLUMBIA/LEGACY | Journey | 261 |



Lifehouse
'Out' And About

Lifehouse shines with the Hot Shot Debut on Top Rock Albums as *Out of the Wasteland* starts at No. 3 with 15,000 sold, according to Nielsen Music. The pop-rock band's seventh studio album is its first independent release, on Ironworks Records/Kobalt Label Services, and bows atop Independent Albums (see Billboard.com).

The new set starts at No. 26 on the Billboard 200, marking Lifehouse's highest rank since 2010's *Smoke & Mirrors*, which was the band's highest debut on the list (No. 6) and tied for its highest peak. (The group's first album, *No Name Face*, rose to No. 6 in 2001.) The Los Angeles band's most recent release, 2012's *Almeria*, opened and peaked at No. 12 on Top Rock Albums and No. 55 on the Billboard 200 with 17,000 sold.

Lifehouse broke through with "Hanging by a Moment," the Billboard Hot 100's No. 1 song of 2001. The band appears in the June 5 episode of the Guitar Center/DirecTV performance and interview series *Guitar Center Sessions*.

Elsewhere on the charts, after scoring its third leader on the June 6 Triple A airplay tally, *Of Monsters and Men*'s "Crystals" holds at No. 1 and reaches the Rock Airplay top 10 (12-10). The Icelandic alt-folk band notched two prior Rock Airplay top 10s: "Little Talks" (No. 3, in 2012) and "Mountain Sound" (No. 2, 2013). Meanwhile, the group's "Hunger" debuts at No. 26 on Hot Rock Songs and No. 10 on Rock Digital Songs with 11,000 downloads sold. Both "Crystals" and "Hunger" are from *Of Monsters and Men*'s June 9 sophomore album, *Beneath the Skin*.

—Emily White

HOT ROCK SONGS: The week's most popular current rock songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP ROCK ALBUMS: The week's most popular rock albums, ranked by sales data as compiled by Nielsen Music. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200's top 100. ROCK DIGITAL SONGS: The week's top-downloaded rock songs, ranked by sales data as compiled by Nielsen Music. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



billboard
June 13
2015

R&B/Hip-Hop

| HOT R&B/HIP-HOP SONGS™ | | | | | | | | | |
|------------------------|-----------|-----------|-------------|---------------|------------------------------------|--|---|-----------|---------------|
| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE | CERTIFICATION | PRODUCER (SONGWRITER) | Artist | IMPRINT/PROMOTION LABEL | PEAK POS. | WKS. ON CHART |
| 1 | 1 | 1 | #1 8 WKS AG | AG | SEE YOU AGAIN | Wiz Khalifa Feat. Charlie Puth | UNIVERSAL STUDIOS/ATLANTIC | 1 | 12 |
| 2 | 2 | 2 | | | TRAP QUEEN | Fetty Wap | RGF/300 | 2 | 20 |
| 3 | 3 | 3 | | | EARNED IT (FIFTY SHADES OF GREY) ▲ | The Weeknd | UNIVERSAL STUDIOS/REPUBLIC | 1 | 23 |
| 4 | 4 | 4 | | | NASTY FREESTYLE | T-Wayne | WERUNIT/UNAUTORIZED/300 | 4 | 8 |
| 6 | 5 | 5 | | | POST TO BE ● | Omarion Feat. Chris Brown & Jhene Aiko | MARCAANTLANTIC | 5 | 26 |
| 10 | 9 | 6 | DG | | WATCH ME | Silento | BOLO/CAPITOL | 6 | 14 |
| HOT SHOT DEBUT | | 7 | | | THE HILLS | The Weeknd | XO/REPUBLIC | 7 | 1 |
| 7 | 6 | 8 | | | SOMEBODY | Natalie La Rose Featuring Jeremiah | LMG,REPUBLIC | 5 | 21 |
| 8 | 8 | 9 | | | B**** BETTER HAVE MY MONEY | Rihanna | WESTBURY ROAD/ROC NATION | 8 | 10 |
| 5 | 7 | 10 | | | G.D.F.R. ▲ | Flo Rida Featuring Sage The Gemini & Lookas | POB BOU/ATLANTIC | 3 | 32 |
| 9 | 10 | 11 | | | SLOW MOTION | Trey Songz | SONGBOOK/ATLANTIC | 9 | 19 |
| 20 | 13 | 12 | | | FLEX (OOH OOH OOH) | Rich Homie Quan | RICH HOMIEZ/THINK IT'S A GAME | 12 | 8 |
| 11 | 14 | 13 | | | BLESSINGS | Big Sean Featuring Drake | G.O.O.D./DEF JAM | 9 | 18 |
| 18 | 17 | 14 | | | BE REAL | Kid Ink Featuring Del Loaf | TINA ALBUM GROUP/BS CLASSIC/RCIA | 14 | 13 |
| 12 | 12 | 15 | | | NASTY | Bandit Gang Marco Featuring Dro | DIAMOND STYLE | 12 | 7 |
| 13 | 15 | 16 | | | THROW SUM MO | Rae Sremmurd Feat. Nicki Minaj & Young Thug | EARDRUM/INTERSCOPE | 12 | 25 |
| 19 | 20 | 17 | | | COMMAS | Future | A-1/FREEBANDZ/EPIC | 17 | 12 |
| 14 | 16 | 18 | | | TRUFFLE BUTTER | Nicki Minaj Feat. Drake & Lil Wayne | YOUNG MONEY/CASH MONEY/REPUBLIC | 4 | 21 |
| 15 | 18 | 19 | | | AYO | Chris Brown & Tyga | YOUNG MONEY/CASH MONEY/RCIA | 7 | 21 |
| NEW | | 20 | | | L\$D | A\$AP Rocky | A\$AP WORLDWIDE/POLO GROUNDS/RCIA | 20 | 1 |
| - | 11 | 21 | | | FEELING MYSELF | Nicki Minaj Featuring Beyonce | YOUNG MONEY/CASH MONEY/REPUBLIC | 11 | 22 |
| 28 | 23 | 22 | | | WET DREAMZ | J. Cole | DREAMVILLE/ROC NATION/COLUMBIA | 20 | 20 |
| 22 | 24 | 23 | | | THE MATRIMONY | Wale Featuring Usher | MAYBACH/ATLANTIC | 22 | 11 |
| 17 | 21 | 24 | | | FOURFIVESECONDS | Rihanna & Kanye West & Paul McCartney | WESTBURY ROAD/ROC NATION | 1 | 19 |
| 16 | 22 | 25 | | | CLASSIC MAN | Jidenna Featuring Roman GianArthur | WONDALAND/EPIC | 22 | 7 |
| NEW | | 26 | | | ALL DAY | Kanye West Feat. Theophilus London, Allan Kingdom & Paul McCartney | GOOD/ROC-A-FELLA/DEF JAM | 6 | 13 |
| 23 | 28 | 27 | | | ELECTRIC BODY | A\$AP Rocky Featuring Schoolboy Q | A\$AP WORLDWIDE/POLO GROUNDS/RCIA | 27 | 1 |
| 24 | 25 | 29 | | | HOW MANY TIMES | DJ Khaled Feat. Chris Brown, Lil Wayne & Big Sean | WE THE BEST/RED ASSOCIATED LABELS | 23 | 3 |
| 25 | 26 | 30 | | | KNOW YOURSELF | Drake | YOUNG MONEY/CASH MONEY/REPUBLIC | 17 | 15 |
| 21 | 27 | 31 | | | ENERGY | Drake | YOUNG MONEY/CASH MONEY/REPUBLIC | 9 | 16 |
| | | 31 | | | I BET ● | Ciara | EPIC | 15 | 18 |
| 50 | 46 | 32 | SG | | YOU CHANGED ME | Jamie Foxx Feat. Chris Brown | JB ENTERTAINMENT/RCIA | 32 | 4 |
| 34 | 32 | 33 | | | PLANES | Jeremiah Featuring J. Cole | MIC SCHULTZ/DEF JAM | 30 | 12 |
| 29 | 30 | 34 | | | I DON'T GET TIRED (#1DGT) | Kevin Gates Feat. August Alsina | BREAD WINNERS ASSOCIATION/GANESHA GRIFFITZ/ATLANTIC | 29 | 23 |
| | | 35 | | | KING KUNTA | Kendrick Lamar | TOP DAWG/INTERMEDIATE/INTERSCOPE | 20 | 11 |
| 30 | 34 | 36 | | | FLICKA DA WRIST | Chedda Da Connect | LMG/EONE | 30 | 10 |
| NEW | | 37 | | | LORD PRETTY FLACKO JODYE 2 (LPFJ2) | A\$AP Rocky | A\$AP WORLDWIDE/POLO GROUNDS/RCIA | 37 | 1 |
| 31 | 31 | 38 | | | HOOD GO CRAZY | Tech N9Ne Featuring 2 Chainz & B.o.B | STRANGE | 31 | 5 |
| NEW | | 39 | | | CANAL ST. | A\$AP Rocky Featuring Bones | A\$AP WORLDWIDE/POLO GROUNDS/RCIA | 39 | 1 |
| 33 | 35 | 40 | | | LIL BIT | K Camp | DAT REAL/FTE/4.27/INTERSCOPE | 32 | 9 |
| NEW | | 41 | | | M'S | A\$AP Rocky Featuring Lil Wayne | A\$AP WORLDWIDE/POLO GROUNDS/RCIA | 41 | 1 |
| 36 | 37 | 42 | | | ALL HANDS ON DECK (REMIX) | Tinashe Feat. Iggy Azalea | RCIA | 35 | 8 |
| 46 | 41 | 43 | | | THIS COULD BE US | Rae Sremmurd | EARDRUM/INTERSCOPE | 41 | 3 |
| 38 | 38 | 44 | | | CHECK | Young Thug | 300/ATLANTIC | 38 | 6 |
| NEW | | 45 | | | EVERYDAY | A\$AP Rocky Feat. Rod Stewart x Miguel x Mark Ronson | A\$AP WORLDWIDE/POLO GROUNDS/RCIA | 45 | 1 |
| 32 | 33 | 46 | | | 10 BANDS | Drake | YOUNG MONEY/CASH MONEY/REPUBLIC | 19 | 16 |
| 35 | 36 | 47 | | | LEGEND | Drake | YOUNG MONEY/CASH MONEY/REPUBLIC | 17 | 16 |
| 43 | 39 | 48 | | | YOGA | Janelle Monae & Jidenna | WONDALAND/EPIC | 39 | 3 |
| 40 | 40 | 49 | | | COME GET HER | Rae Sremmurd | EARDRUM/INTERSCOPE | 40 | 7 |
| 37 | 43 | 50 | | | COFFEE | Miguel | RCIA | 26 | 4 |

| TOP R&B/HIP-HOP ALBUMS™ | | | | | |
|-------------------------|-----------|-----------------------|---|-------|---------------|
| LAST WEEK | THIS WEEK | ARTIST | CERTIFICATION IMPRINT/DISTRIBUTING LABEL | Title | WKS. ON CHART |
| HOT COUNTRY DEBUT | 1 | #1 1 WK ASAP ROCKY | AT.LONG.LAST.A\$AP ASAP WORLDWIDE/POLO GROUNDS/RCA | 1 | |
| NEW | 2 | BOOSIE BADAZZ | Touch Down 2 Cause Hell TRILL/ATLANTIC/AG | 1 | |
| 1 | 3 | JAMIE FOXX | Hollywood: A Story Of A Dozen Roses JB ENTERTAINMENT/RCA | 2 | |
| 3 | 4 | DRAKE | If You're Reading This It's Too Late YOUNG MONEY/CASH MONEY/REPUBLIC | 16 | |
| NEW | 5 | DIZZY WRIGHT | The Growing Process FUNK VOLUME | 1 | |
| 4 | 6 | KENDRICK LAMAR | To Pimp A Butterfly TOP DAWG/AFTERMATH/INTERSCOPE/IGA | 11 | |
| 7 | 7 | SOUNDTRACK | Empire: Original Soundtrack From Season 1 20TH CENTURY FOX/COLUMBIA | 12 | |
| 10 | 8 | J. COLE | 2014 Forest Hills Drive DREAMVILLE/ROC NATION/COLUMBIA | 25 | |
| 8 | 9 | TECH N9NE | Special Effects STRANGE/RBC | 4 | |
| NEW | 10 | ALLEN STONE | Radius CAPITOL | 1 | |
| 9 | 11 | SOUNDTRACK | Furious 7 UNIVERSAL STUDIOS/ATLANTIC/AG | 11 | |
| 2 | 12 | MARIAH CAREY | #1 To Infinity COLUMBIA/EPIC/LEGACY | 2 | |
| 5 | 13 | SNOOP DOGG | BUSH DOGGYSTYLE/J AM OTHER/COLUMBIA | 3 | |
| 12 | 14 | YELAWOLF | Love Story SLIMERICAN/SHADY/INTERSCOPE/IGA | 6 | |
| 13 | 15 | NICKI MINAJ | The Pinkprint YOUNG MONEY/CASH MONEY/REPUBLIC | 24 | |
| 17 | 16 | BIG SEAN | Dark Sky Paradise G.O.O.D./DEF JAM | 14 | |
| 6 | 17 | TREY SONGZ | Intermission I & II SONGBOOK/ATLANTIC/AG | 2 | |
| 15 | 18 | WALE | The Album About Nothing EVERY BLUE MOON/MAYBACH/ATLANTIC/AG | 9 | |
| 14 | 19 | CIARA | Jackie EPIC | 4 | |
| 19 | 20 | JODECI | The Past, The Present, The Future SPHINX/EPIC | 9 | |
| NEW | 21 | MAYSA | Back To Love SHANACHIE | 1 | |
| 21 | 22 | NE-YO | Non-Fiction COMPOUND ENTERTAINMENT/MOTOWN/CAPITOL | 18 | |
| 18 | 23 | RAE STREMMURD | SremmLife EARDRUMA/INTERSCOPE/IGA | 21 | |
| 22 | 24 | G-EAZY | These Things Happen G-EAZY/RVG/BPG | 49 | |
| 37 | 25 | GG LEELA JAMES | Fall For You J&T/SHE/SANGZ/BMG | 22 | |

| HOT 100 SONGS™ | | | | Artist | WKS. ON CHART |
|----------------|-----------|--|---------------------------|--------|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | | | |
| 1 | 1 | #1 EARNED IT (FIFTY SHADES OF GREY) UNIVERSAL STUDIOS/REPUBLIC | The Weeknd | | 23 |
| 2 | 2 | POST TO BE Omarion Feat. Chris Brown & Jhene Aiko MAYBACH/ATLANTIC | | | 27 |
| NEW | 3 | THE HILLS XO/REPUBLIC | The Weeknd | | 1 |
| 3 | 4 | SOMEBODY Natalie La Rose Feat. Jeremih I.M.G./REPUBLIC | | | 21 |
| 4 | 5 | B**** BETTER HAVE MY MONEY WESTBURY ROAD/ROC NATION | Rihanna | | 10 |
| 5 | 6 | SLOW MOTION SONGBOOK/ATLANTIC | Trey Songz | | 19 |
| 6 | 7 | AYO YOUNG MONEY/CASH MONEY/RCA | Chris Brown & Tyga | | 21 |
| NEW | 8 | L\$D A\$AP WORLDWIDE/POLO GROUNDS/RCA | A\$AP Rocky | | 1 |
| 7 | 9 | FOURFIVESECONDS Rihanna & Kanye West & Paul McCartney WESTBURY ROAD/ROC NATION | | | 19 |
| 8 | 10 | CLASSIC MAN Jidenna Feat. Roman GianArthur WONDALAND/EPIC | | | 10 |
| 9 | 11 | I BET EPIC | Ciara | | 18 |
| 14 | 12 | YOU CHANGED ME Jamie Foxx Feat. Chris Brown JB ENTERTAINMENT/RCA | | | 10 |
| 10 | 13 | PLANES MICK SCHULTZ/DEF JAM | Jeremih Feat. J. Cole | | 18 |
| 11 | 14 | ALL HANDS ON DECK (REMIX) RCA | Tinashe Feat. Iggy Azalea | | 13 |
| 12 | 15 | YOGA WONDALAND/EPIC | Janelle Monae & Jidenna | | 7 |
| 13 | 16 | COFFEE RCA | Miguel | | 4 |
| 18 | 17 | MILLION MOSLEY/EPIC | Tink | | 3 |
| NEW | 18 | HERE DEF JAM | Alessia Cara | | 1 |
| 16 | 19 | CALIFORNIA ROLL Snoo Dogg Feat. Stevie Wonder DOGGYSTYLE/ AM OTHER/COLUMBIA | | | 4 |
| 21 | 20 | EVERY MOMENT SPHINX/EPIC | Jodeci | | 10 |
| NEW | 21 | SHAME VOLTRON RECORDZ/CAPITOL | Tyrese | | 1 |
| NEW | 22 | LET IT BURN RCA | Jazmine Sullivan | | 1 |
| RE | 23 | RELIGIOUS COMPOUND ENTERTAINMENT/MOTOWN/CAPITOL | Ne-Yo | | 3 |
| NEW | 24 | IF I DON'T HAVE YOU STREAMLINE/EPIC | Tamar Braxton | | 1 |
| 23 | 25 | HARD TO DO ATLANTIC | K. Michelle | | 2 |



Weeknd Rocks With 'Hills' Debut

The Weeknd (above) crashes onto Hot R&B Songs and Hot R&B/Hip-Hop Songs with "The Hills," landing his highest debut yet on both tallies. The spooky-sounding single starts at Nos. 3 and 7, respectively, powered almost entirely by sales and streams. "The Hills," along with its ominous music video, arrived May 27 and is presumably the lead track from The Weeknd's forthcoming studio album, due later this year. The song earned 5.2 million domestic streams and sold 109,000 downloads in the week ending May 31, according to Nielsen Music.

Elsewhere on Hot R&B Songs, rapper **ASAP Rocky** nets his first hit as a lead artist with the No. 8 bow of "LSD." It's the only track on new album *At.Long.Last.* ASAP — which debuts at No. 1 on the Billboard 200 Rap Albums and Top R&B/Hip-Hop Albums — that doesn't feature him rapping. Instead, the MC sings throughout the subdued tune. It shifted 19,000 downloads in its opening week, allowing for a No. 7 arrival on R&B Digital Songs. Spotify streams also help power its entrance, with 2.2 million listens logged (58 percent of its total weekly clicks).

Lastly, rapper **Boosie Badazz** (formerly known as **Lil Boosie**) lands at No. 2 on Top R&B/Hip-Hop Albums with *Touch Down 2 Cause Hell*, which sold 59,000 copies — his best sales week yet. He almost doubles his previous highest sales week, logged when 2010's *Incarcerated* arrived at No. 6 with 30,000 sold. Badazz also scores his best rank on the chart since *Bad Azz* debuted at No. 2 in 2006.

—Amaya Mendizabal

| HOT LATIN SONGS™ | | | | | | |
|------------------|-----------|-----------|-------------------------------------|--|--------------------------------------|----------------------------|
| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE | CERTIFICATION PRODUCER (SONGWRITER) | Artist IMPRINT/PROMOTION LABEL | PEAK POS. WKS. ON CHART |
| 1 | 1 | 1 | #1 13 WKS EL PERDON | Nicky Jam & Enrique Iglesias SAGA WHITEBLACK (N.RIVERA CAMINERO,SAGA WHITEBLACK,J.D.MEDINA VELEZ) | LA INDUSTRIA/SONY MUSIC LATIN | 1 17 |
| 3 | 3 | 2 | PROPUESTA INDECENTE | Romeo Santos A.SANTOS (A.SANTOS) | SONY MUSIC LATIN | 1 97 |
| 4 | 4 | 3 | FANATICA SENSUAL | Plan B HAZE,D.DURAN (O.J.VALLE VEGA,E.F.VAZQUEZ,E.ROSA CINTRON,D.DURAN) | PINA/SONY MUSIC LATIN | 3 22 |
| 5 | 6 | 4 | HILITO | Romeo Santos A.SANTOS,J.CHEVERE (A.SANTOS) | SONY MUSIC LATIN | 4 24 |
| 6 | 5 | 5 | HABLAME DE TI | Banda Sinaloense MS de Sergio Lizzarraga S.LIZZARRAGA (H.PALENCIA CISNEROS) | REMEX | 4 32 |
| 9 | 9 | 6 | DG SIGUEME Y TE SIGO | Daddy Yankee CHRIS JEDAY (R.L.AYALA RODRIGUEZ,L.E.ORTIZ RIVERA,C.E.ORTIZ REVERA) | CAPITOL LATIN/VEL CARTEL/UMLE | 6 12 |
| 7 | 7 | 7 | EL AMOR DE SU VIDA | Julion Alvarez y Su Norteno Banda J.ALVAREZ (J.BAHUMAE) | FONOVISA/UMLE | 7 12 |
| 2 | 2 | 8 | AY VAMOS | J Balvin A.RAMIREZ (J.A.O.SORIO BALVIN,R.CANO,A.RAMIREZ,A.PATINO) | CAPITOL LATIN/UMLE | 1 40 |
| 15 | 8 | 9 | MALDITAS GANAS | El Komander A.VALENZUELA (A.RIOS) | TWINS | 8 10 |
| 10 | 10 | 10 | CONTIGO | Calibre 50 J.TIRADO CASTANEDA (E.MUNOZ,J.L.ROMA) | DISA/UMLE | 5 18 |
| 12 | 11 | 11 | ME SOBRABAS TU | Banda Los Recoditos A.LIZARRAGA (L.L.DIAZ,J.A.INZUNZA FABELA) | DISA/UMLE | 11 17 |
| 14 | 12 | 12 | PIERDO LA CABEZA | Zion & Lennox DJ URBA,ROME (F.G.ORTIZ TORRES,G.E.PIZARRO,G.A.CRUZ-PADILLA,Y.DAMAS,M.CEDENO URBAN,L.J.ROMERO) | BABY | 11 18 |
| 16 | 13 | 13 | TE METISTE | Ariel Camacho y Los Plebes del Rancho J.GONZALEZ (S.MERCADO) | DEL | 13 14 |
| 13 | 15 | 14 | NOTA DE AMOR | Wisn + Carlos Vives Feat. Daddy Yankee LOS LEGENDARIOS (J.L.MORERA LUNA,C.VIVES,A.CASTRO,R.L.AYALA RODRIGUEZ) | SONY MUSIC LATIN | 5 16 |
| 17 | 16 | 15 | PERDIDO EN TUS OJOS | Don Omar Featuring Natti Natasha DON OMAR (W.O.LANDRON RIVERA,N.GUTIERREZ,C.E.ORTIZ REVERA,L.E.ORTIZ RIVERA) | MACHETE/UMLE | 15 10 |
| 11 | 14 | 16 | MI VERDAD | Mana Featuring Shakira G.NORIEGA,F.OLVERA (F.OLVERA,G.NORIEGA) | WARNER LATINA | 1 16 |
| 19 | 22 | 17 | LA GOZADERA | Gente de Zona Featuring Marc Anthony MOTIFF,G.GEORGE (A.DELGADO HERNANDEZ,R.M.MARTINEZ AMEYA,GONZALEZ ARROYO) | MAGNUS/SONY MUSIC LATIN | 17 5 |
| 24 | 17 | 18 | EL CHOLO | Gerardo Ortiz G.ORTIZ (G.ORTIZ) | BAD SIN/DEL/SONY MUSIC LATIN | 17 4 |
| 22 | 20 | 19 | MI VICIO MAS GRANDE | Banda El Recodo de Cruz Lizzarraga A.LIZARRAGA,J.LIZARRAGA (L.L.DIAZ,J.INZUNZA FAVELA) | FONOVISA/UMLE | 19 5 |
| 18 | 18 | 20 | SOLITA | Prince Royce G.R.ROJAS,E.DAVILA JR.,D.LORA (G.R.ROJAS,D.LORA,Y.M.THEN JAQUEZ) | SONY MUSIC LATIN | 16 10 |
| 23 | 23 | 21 | AG UN ZOMBIE A LA INTEMPERIE | Alejandro Sanz A.SANZ (A.SANZ) | UNIVERSAL MUSIC LATINO/UMLE | 19 11 |
| 20 | 21 | 22 | LEJOS DE AQUI | Farruko DJ LUJAN,NOIZE (C.E.REYES-ROSADO,V.V.MOORE) | CARBON FIBER/SIENTE/UMLE | 12 26 |
| 21 | 19 | 23 | BONITO Y BELLO | La Septima Banda L.LUNA DIAZ (O.TARAZON,J.P.ZAZUETA,K.CERVANTES) | FONOVISA/UMLE | 19 9 |
| 26 | 24 | 24 | ME VOY ENAMORANDO (REMIX) | Chino & Nacho Feat. Farruko MOTIFF (A.MIRANDA PEREZ,MJ.MENDOZA DONATTI,G.MARIN ESPOINOZA,S.PRIMERA,C.E.REYES-ROSADO) | MACHETE/UMLE | 24 7 |
| 34 | 31 | 25 | SG EL TAXI | Pitbull Featuring Sensato & Osmani Garcia DJ CHINLO,GOMEZ MARTINEZ & BONNER,LUHLERS,DONABEZ,MILLIS,AL PEREZ,JC.SANCIAZ,GARCIA,ALREYNA,LEONARDO MARTINEZ | FAMOUS MOTIFS/IMP. 305 | 25 6 |
| 28 | 26 | 26 | INOCENTE | Romeo Santos A.SANTOS,J.CHEVERE (A.SANTOS) | SONY MUSIC LATIN | 23 20 |
| 30 | 25 | 27 | A LO MEJOR | Banda Sinaloense MS de Sergio Lizzarraga S.LIZZARRAGA (I.CHAVEZ ESPINOZA) | REMEX | 25 12 |
| 29 | 29 | 28 | NOCHE Y DE DIA | Enrique Iglesias Feat. Yandel & Juan Magan C.PAUCAR (C.RAMOS LOPEZ,E.M.IGLESIAS,W.O.LANDRON RIVERA,R.CASILLAS) | REPUBLIC/UNIVERSAL MUSIC LATINO/UMLE | 27 14 |
| 33 | 33 | 29 | QUEDATE CONMIGO | Jory Boy ELEKTRIK (F.SIERRA BENITEZ,M.SANCHEZ,C.RUIZ) | YOUNG BOSS | 29 6 |
| 25 | 27 | 30 | CALLA Y ME BESAS | Enigma Nortena ENIGMA NORTEÑO (E.BARAJAS,D.OROZCO) | FONOVISA/UMLE/DEL | 22 10 |
| 35 | 30 | 31 | NO TE CREAS TAN IMPORTANTE | El Bebeto J.SERRANO MONTOYA (R.ARRANTIA) | ASL/DISA/UMLE | 30 20 |
| 40 | 34 | 32 | COMO ANTES | Tito "El Bambino" El Parton Feat. Zion & Lennox TITO EL BAMBINO,J.BERRIOS NIEVES (TITO "EL BAMBINO",J.BERRIOS NIEVES) | ON FIRE/SIENTE/UMLE | 32 3 |
| 32 | 28 | 33 | EL QUESITO | Omar Ruiz G.ORTIZ (O.A.RUIZ) | BAD SIN | 28 9 |
| 36 | 38 | 34 | CALENTURA | Yandel HAZE (L.VEGUILLA MALAVE,E.ROSA CINTRON,G.L.CINTRON,A.D.CINTRON) | SONY MUSIC LATIN | 34 4 |
| 44 | 44 | 35 | LA MORDIDITA | Ricky Martin Featuring Yotuel Y.ROMERO,A.RAYO GIBO (P.CAPOJ,J.GOMEZ,Y.ROMERO,B.LUENGO,R.MARTIN) | SONY MUSIC LATIN | 35 2 |
| 37 | 35 | 36 | AMIGO | Romeo Santos A.SANTOS,J.CHEVERE (A.SANTOS) | SONY MUSIC LATIN | 30 20 |
| 31 | 37 | 37 | AGUA BENDITA | Victor Manuelle A.CASTRO,E.DAVILA JR. (V.M.RUIZ,A.CASTRO) | KIYAVI/SONY MUSIC LATIN | 26 8 |
| 48 | 42 | 38 | EL PAPEL CAMBIO | El Komander A.VALENZUELA (C.VEGA) | TWINS | 38 5 |
| HOT SHOT DEBUT | | 39 | CONFESION | La Arrolladora Banda el Limon de Rene Camacho NOT LISTED (NOT LISTED) | DISA/UMLE | 39 1 |
| 45 | 45 | 40 | CUAL ADIOS | La Bandononona Clave Nueva de Max Peraza R.VERDUZCO (FATO) | TALENT MUSIC GROUP/FONOVISA/UMLE | 40 2 |
| NEW | | 41 | LA PRISION | Mana F.OLVERA (F.OLVERA,G.NORIEGA) | WARNER LATINA | 41 1 |
| RE-ENTRY | | 42 | IMAGINANDOTE | Reykon Featuring Daddy Yankee CHRIS JEDAY,DADDY YANKEE,REYKON (C.E.ORTIZ REVERA,J.A.A.TORRES-ABREU CASTRO,L.E.ORTIZ RIVERA,R.L.AYALA RODRIGUEZ) | WARNER LATINA | 42 3 |
| 50 | 50 | 43 | DUELE EL AMOR | Tony Dize I.SEMPER,X.SEMPER,DANOVINO,MOORE,RODRIGUEZ,PL.ARCINEL,NASUK,PALENCIA,J.L.OSADA (R.PINA,E.SEMPER,X.SEMPER,E.RODRIGUEZ) | PINA/SONY MUSIC LATIN | 43 2 |
| 41 | 41 | 44 | HOMBRE LIBRE | La Adictiva Banda San Jose de Mesillas A.VALDES (B.F.PACHECO ACOSTA) | ANVAL/SONY MUSIC LATIN | 38 8 |
| 41 | 43 | 45 | SI TE VUELVO A VER | La Maquinaria Nortena H.NOVOA (M.ARELLANES FAUSTO) | AZTECA/FONOVISA/UMLE | 41 8 |
| 46 | 36 | 46 | QUE TAL SI ERES TU | Los Tigres del Norte E.HERNANDEZ (A.BASSI) | FONOVISA/UMLE | 36 7 |
| NEW | | 47 | Y VETE ACOSTUMBRANDO | Larry Hernandez FONOVISA/UMLE (LARRY HERNANDEZ) | | 47 1 |
| 47 | 47 | 48 | COMO TU NO HAY DOS | Los Huracanes del Norte J.G.GARCIA (J.M.GARCIA PALOMARES,R.A.GARCIA PALOMARES) | GARMEX | 43 3 |
| 38 | 32 | 49 | CUANDO LA MIRO | Luis Coronel M.LEDEMA (J.A.TURBE) | EMPIRE PRODUCTIONS/DEL | 29 12 |
| NEW | | 50 | LA PELICULA | J Alvarez Featuring Cosculluela MONTANA,LA MANGO D'OR (J.D.ALVAREZ,J.COSCULLUELA,A.LOZANO ALGARIN,E.FELIXIANO,DIAS MARTINEZ) | ON TOP OF THE WORLD/SONY MUSIC LATIN | 50 1 |

| TOP LATIN ALBUMS™ | | | | | |
|-------------------|-----------|---------------------------------------|---|--|---------------|
| LAST WEEK | THIS WEEK | ARTIST | CERTIFICATION IMPRINT/DISTRIBUTING LABEL | Title | WKS. ON CHART |
| 1 | 1 | #1 2 WKS GERARDO ORTIZ | BAD SIN/DEL/SONY MUSIC LATIN | Hoy Mas Fuerte | 2 |
| HOT SHOT DEBUT | 2 | LARRY HERNANDEZ | SODIN/FONOVISA/UMLE | Vete Acostumbrando | 1 |
| 2 | 3 | MANA | WARNER LATINA | Cama Incendiada | 6 |
| 3 | 4 | JUAN GABRIEL | FONOVISA/UMLE | Los Duo | 16 |
| 5 | 5 | ROMEO SANTOS | SONY MUSIC LATIN | Formula: Vol. 2 | 66 |
| 6 | 6 | GG JUAN GABRIEL | SONY MUSIC LATIN | Mis Numero 1... 40 Aniversario | 43 |
| 7 | 7 | JULION ALVAREZ Y SU NORTEÑO BANDA | FONOVISA/UMLE | Aferrado | 10 |
| 8 | 8 | CALIBRE 50 | DISA/UMLE | Lo Mejor de | 17 |
| 10 | 9 | MARCO ANTONIO SOLIS | FONOVISA/UMLE | 15 Inolvidables | 29 |
| 13 | 10 | VARIOUS ARTISTS | FONOVISA/UMLE | Las Bandas Romanticas de America 2015 | 19 |
| 12 | 11 | VICTOR MANUELLE | KIYAVI/SONY MUSIC LATIN | Que Suenen Los Tambores | 6 |
| 11 | 12 | SELENA | CAPITOL LATIN/UMLE | Lo Mejor de... | 9 |
| 16 | 13 | ENRIQUE IGLESIAS | REPUBLIC/UMLE | Sex And Love | 63 |
| NEW | 14 | JOAN SEBASTIAN | MUSART/SONY MUSIC LATIN | Personalidad | 1 |
| 9 | 15 | ALEJANDRO SANZ | UNIVERSAL MUSIC LATINO/UMLE | Sirope | 4 |
| NEW | 16 | LOS HURACANES DEL NORTE | GARMEX/UNIVERSAL MUSIC LATINO/UMLE | # | 1 |
| 14 | 17 | ANA GABRIEL | SONY MUSIC LATIN | Mi Regalo, Mis Numero 1... | 2 |
| NEW | 18 | JOAN SEBASTIAN | MUSART/SONY MUSIC LATIN | Lo Esencial de Joan Sebastian: Sentimental | 1 |
| 15 | 19 | NATALIA JIMENEZ | SONY MUSIC LATIN | Creo En Mi | 11 |
| NEW | 20 | JOAN SEBASTIAN | MUSART/SONY MUSIC LATIN | Lo Esencial de Joan Sebastian: Secreto de Amor | 1 |
| 17 | 21 | MARC ANTHONY | SONY MUSIC LATIN | 3.0 | 82 |
| 19 | 22 | BUENA VISTA SOCIAL CLUB | WORLD CIRCUIT/NONESUCH/WARNER BROS. | Lost And Found | 10 |
| 21 | 23 | ARIEL CAMACHO Y LOS PLEBES DEL RANCHO | DEL/SONY MUSIC LATIN | El Karma | 21 |
| 20 | 24 | INTOCABLE | GOOD I/UMLE | XX: 20 Aniversario | 18 |
| 18 | 25 | VARIOUS ARTISTS | FONOVISA/UMLE | 20 Corridos Bien Perrones | 43 |

| LATIN AIRPLAY™ | | | | |
|----------------|-----------|--|---|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 1 | 1 | #1 7 WKS EL PERDON LA INDUSTRIA/SONY MUSIC LATIN | Nicky Jam & Enrique Iglesias | 16 |
| 2 | 2 | SIGUEME Y TE SIGO EL CARTEL | Daddy Yankee | 11 |
| 3 | 3 | PIERDO LA CABEZA BABY | Zion & Lennox | 20 |
| 4 | 4 | HILITO SONY MUSIC LATIN | Romeo Santos | 18 |
| 13 | 5 | GG UN ZOMBIE A LA INTEMPERIE UNIVERSAL MUSIC LATINO/UMLE | Alejandro Sanz | 13 |
| 5 | 6 | EL AMOR DE SU VIDA FONOVISA/UMLE | Julion Alvarez y Su Norteno Banda | 11 |
| 6 | 7 | CONTIGO DISA/UMLE | Calibre 50 | 16 |
| 11 | 8 | PERDIDO EN TUS OJOS MACHETE/UMLE | Don Omar Feat. Natti Natasha | 7 |
| 7 | 9 | MALDITAS GANAS TWINS | El Komander | 8 |
| 8 | 10 | HABLAME DE TI REMEX | Banda Sinaloense MS de Sergio Lizarraaga | 18 |
| 10 | 11 | ME SOBRABAS TU DISA/UMLE | Banda Los Recoditos | 12 |
| 12 | 12 | FANATICA SENSUAL PINA | Plan B | 15 |
| 9 | 13 | MI VERDAD WARNER LATINA | Mana Featuring Shakira | 16 |
| 15 | 14 | SOLITA SONY MUSIC LATIN | Prince Royce | 9 |
| 17 | 15 | MI VICIO MAS GRANDE FONOVISA/UMLE | Banda El Recodo de Cruz Lizarraaga | 5 |
| 14 | 16 | BONITO Y BELLO FONOVISA/UMLE | La Septima Banda | 12 |
| 16 | 17 | NOTA DE AMOR SONY MUSIC LATIN | Wisin + Carlos Vives Feat. Daddy Yankee | 16 |
| 19 | 18 | EL CHOLO BAD SIN/DEL/SONY MUSIC LATIN | Gerardo Ortiz | 4 |
| 18 | 19 | CALLA Y ME BESAS FONOVISA/UMLE/DEL | Enigma Nortena | 15 |
| 21 | 20 | COMO ANTES ON FIRE/SIENTE/UMLE | Tito "El Bambino" El Parton Feat. Zion & Lennox | 5 |
| 36 | 21 | LA MORDIDITA SONY MUSIC LATIN | Ricky Martin Feat. Yotuel | 2 |
| 20 | 22 | AGUA BENDITA KIYAVI/SONY MUSIC LATIN | Victor Manuelle | 10 |
| 23 | 23 | LA GOZADERA MAGNUS/SONY MUSIC LATIN | Gente de Zona Feat. Marc Anthony | 3 |
| 25 | 24 | QUEDATE CONMIGO YOUNG BOSS | Jory Boy | 10 |
| 22 | 25 | TE METISTE DEL | Ariel Camacho y Los Plebes del Rancho | 6 |



Larry Mania

American regional Mexican singer-songwriter **Larry Hernandez** takes the No. 2 spot on Top Latin Albums as *Vete Acostumbrando* arrives with 3,000 copies sold, according to Nielsen Music. The sales entrance is his best since 2010, when *Larrymania* debuted at No. 2 (5,000). Hernandez produced the new album, which includes a range of styles within the genre, from banda to corridos. He is filming the fourth season of his reality show *Larrymania*, set to premiere June 7 on NBC Universo.

Mana lands its 30th Hot Latin Songs hit with "La Prison," which enters at No. 41. It's the second charted song from the group's latest album, *Cama Incendiada* (released April 21), following "Mi Verdad" (featuring **Shakira**), which debuted at No. 1 on the Feb. 28 chart and ranks at No. 16 in its 16th week. The band first landed on the list in 1994 when "La Chula" reached No. 9, and has since notched 10 No. 1s, including three chart-topping debuts, with the latter sum the most among all acts in the 29-year history of the chart.

Alejandro Sanz's "Un Zombie A la Intemperie" vaults 13-5 on Latin Airplay with the Greatest Gainer honor, climbing 37 percent (to 8.9 million audience impressions) in its 13th week. "Zombie" becomes the singer's ninth top five charting track, and first since "No Me Compara" crowned the list for two weeks in 2012.

—Amaya Mendizabal

HOT LATIN SONGS: The week's most popular current Latin songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread radio airplay. **NEW**: New releases that entered the chart in their first week. **RE-ENTRY**: Previously charted songs that re-entered the chart. **WKS. ON CHART**: The week's most popular Latin songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See charts legend on billboard.com for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

DATA COMPILED BY:

| HOT GOSPEL SONGS™ | | | | | | |
|-------------------|-----------|-----------|--|---|-----------|---------------|
| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE PRODUCER (SONGWRITER) | Artist IMPRINT/PROMOTION LABEL | PEAK POS. | WKS. ON CHART |
| 2 | 1 | 1 | #1 7 WKS FILL ME UP M.BOONE,C.CARTER (W.A.REAGAN) | Casey J MARQUIS BOONE/TYSCOT | 1 | 34 |
| 1 | 2 | 2 | FOR YOUR GLORY V.MITCHELL (M.BOOKER) | Tasha Cobbs MOTOWN GOSPEL | 1 | 59 |
| 6 | 7 | 3 | YES YOU CAN A.W.LINDSEY (C.DIXSON,M.L.SAPP) | Marvin Sapp RCA INSPIRATION | 3 | 16 |
| 5 | 6 | 4 | WAR C.JENKINS,R.EAST (C.JENKINS) | Charles Jenkins & Fellowship Chicago INSPIRED PEOPLE | 4 | 30 |
| 3 | 3 | 5 | THIS PLACE M.BUTLER (D.W.BLAIR) | Tamela Mann TILLYMANN | 3 | 21 |
| 4 | 4 | 6 | I AM D.T.SOREY (J.NELSON,D.T.SOREY) | Jason Nelson RCA INSPIRATION | 3 | 33 |
| 8 | 5 | 7 | I WILL TRUST F.HAMMOND (F.HAMMOND,C.RODGERS,P.FEASTER) | Fred Hammond Feat. BreeAnn Hammond F HAMMOND/RCA INSPIRATION | 4 | 38 |
| 9 | 9 | 8 | WORTH FIGHTING FOR A.W.LINDSEY (B.C.WILSON,A.LINES) | Brian Courtney Wilson MOTOWN GOSPEL | 8 | 17 |
| 10 | 10 | 9 | HOW AWESOME IS OUR GOD J.HOUGHTON (J.HOUGHTON,N.DIEDERICKS,M.HOUGHTON) | Israel & New Breed Feat. Yolanda Adams RGM NEW BREED/RCA/RCA INSPIRATION | 9 | 18 |
| 12 | 11 | 10 | WORTH A.BROWN,J.SAVAGE (A. BROWN) | Anthony Brown & group therAPy TYSCOT | 10 | 5 |
| 11 | 12 | 11 | I LUH GOD W.CAMPBELL,L.DANIELS (W.CAMPBELL,E.M.ATKINS-CAMPBELL,L.A.DANIELS) | Erica Campbell Featuring Big Shizz MY BLOCK/EONE | 2 | 9 |
| 16 | 17 | 12 | MY WORDS HAVE POWER D.LAWRENCE (G.P.ROBINSON) | Karen Clark Sheard Feat. Donald Lawrence & The Co. KAREWE/EONE | 12 | 8 |
| 14 | 13 | 13 | BLESS THIS HOUSE R.CLICHE (D.CLARK-COLE,S.D.BEREAL,R.CLICHE,S.RENAUD,F.BLANCHARD) | Dorinda Clark-Cole LIGHT | 12 | 21 |
| 21 | 23 | 14 | GOTTA HAVE YOU W.CAMPBELL,MORTON (P.J.MORTON,J.MCREYNOLDS,W.CAMPBELL) | Jonathan McReynolds TEHILLAH/LIGHT | 14 | 9 |
| 17 | 16 | 15 | I BELIEVE MALI MUSIC (K.J.POLLARD) | Mali Music BYSTORM/RCA/RCA INSPIRATION | 15 | 24 |
| 19 | 20 | 16 | INTENTIONAL T.GREENE,V.NAVEJAR (T.GREENE) | Travis Greene RCA INSPIRATION | 16 | 4 |
| 22 | 21 | 17 | ALL THE GLORY T.MALLOY,L.WILSON (T.MALLOY) | Alexis Spight UNCLE G | 17 | 8 |
| - | 15 | 18 | DESTINY E.BROWN (T.E.ATKINS-CAMPBELL,R.SMITH,E.BROWN) | Tina Campbell GEETREE | 15 | 2 |
| 18 | 22 | 19 | DANCE D.WEATHERSPOON (B.WINANS,D.WEATHERSPOON) | 3 Winans Brothers REGIMEN/BMG/EONE | 13 | 13 |
| 20 | 24 | 20 | JESUS SAVES V.MITCHELL (T.COBBS) | Tasha Cobbs MOTOWN GOSPEL | 3 | 5 |
| 23 | 25 | 21 | FILL ME UP V.MITCHELL (W.A.REAGAN) | Tasha Cobbs MOTOWN GOSPEL | 8 | 5 |
| NEW | | 22 | GRACE R.ROBINSON (R.DILLARD) | Ricky Dillard & New G LIGHT | 22 | 1 |
| RE-ENTRY | | 23 | MORE LOVE W.CAMPBELL (E.M.ATKINS-CAMPBELL,W.CAMPBELL) | Erica Campbell MY BLOCK/EONE | 18 | 8 |
| NEW | | 24 | EVERYTHING COMING UP JESUS M.WHITFIELD (C.JONES,L.SLOAN,A.HAMBRICK,M.SPENCE) | Livre | 24 | 1 |
| RE-ENTRY | | 25 | SEND THE RAIN W.D.MCDOWELL,C.BOGAN III (W.D.MCDOWELL,W.MCMILLAN) | William McDowell DELIVERY MCDOW/EONE | 15 | 3 |

| TOP GOSPEL ALBUMS™ | | | | |
|--------------------|-----------|---|--|---------------|
| Last Week | This Week | Artist Imprint/Distributing Label | Title | Wks. On Chart |
| 1 | 1 | #1 2 WKS TINA CAMPBELL GEETREE | It's Personal | 2 |
| 2 | 2 | VARIOUS ARTISTS MOTOWN GOSPEL/WORD-CURB/RCA INSPIRATION/RCA | WOW Gospel 2015 | 17 |
| 3 | 3 | BISHOP NOEL JONES PRESENTS TRENT VON LEE THE VL GROUP | I Am A Praisr | 7 |
| 5 | 4 | TAMELA MANN TILLYMANN | Best Days | 123 |
| 4 | 5 | CASEY J MARQUIS BOONE/TYSCOT/TASEIS | The Truth | 6 |
| 7 | 6 | ERICA CAMPBELL MY BLOCK/EONE | Help 2.0 | 9 |
| 6 | 7 | LONNIE HUNTER FEAT. STRUCTURE TYSCOT/TASEIS | #GETITDONE | 2 |
| 10 | 8 | TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG | Grace (EP) | 121 |
| 8 | 9 | VARIOUS ARTISTS MOTOWN GOSPEL/WORD-CURB/RCA INSPIRATION/RCA | WOW Gospel 2014 | 70 |
| 12 | 10 | CHARLES JENKINS & FELLOWSHIP CHICAGO INSPIRED PEOPLE/MOTOWN GOSPEL/CAPITOL CMG | Any Given Sunday | 11 |
| 13 | 11 | FRED HAMMOND F HAMMOND/RCA INSPIRATION/RCA | I Will Trust | 28 |
| RE | 12 | THE BROOKLYN TABERNACLE CHOIR THE BROOKLYN TABERNACLE/PLG | Pray: Live | 15 |
| 9 | 13 | VARIOUS ARTISTS EONE | Billboard #1 Gospel Hits | 20 |
| 11 | 14 | DORINDA CLARK-COLE LIGHT/EONE | Living It | 15 |
| 23 | 15 | GG MEL HOLDER PSALMIST/MEGAWAVE | Back To Basics: Music Book, Vol. II | 6 |
| 21 | 16 | REV. JAMES CLEVELAND SONOROUS/INDEPENDENT LABEL SERVICES GROUP | Inspirational Gospel: Rev. James Cleveland, Volume I | 2 |
| 14 | 17 | JASON NELSON RCA INSPIRATION/RCA | Jesus Revealed | 19 |
| 20 | 18 | TASHA PAGE-LOCKHART BET/FO YO SOUL/RCA | Here Right Now | 24 |
| 18 | 19 | J MOSS PMG GOSPEL/PAJAM | Grown Folks Gospel | 27 |
| 16 | 20 | 3 WINANS BROTHERS REGIMEN/BMG/EONE | Foreign Land | 35 |
| 24 | 21 | BRIAN COURTNEY WILSON MOTOWN GOSPEL/CAPITOL CMG | Worth Fighting For | 13 |
| NEW | 22 | REV. MILTON BRUNSON SONOROUS/INDEPENDENT LABEL SERVICES GROUP | Inspirational Gospel: Rev. Milton Brunson, Volume 2 | 1 |
| RE | 23 | VARIOUS ARTISTS HABAKKUK | Stellar Awards: 30th Anniversary | 8 |
| 22 | 24 | ERICA CAMPBELL MY BLOCK/EONE | Help | 63 |
| 25 | 25 | VARIOUS ARTISTS MOTOWN GOSPEL/CAPITOL CMG | Icon: Gospel Icons | 26 |



Hillsong also rules the 50-position Hot Christian Songs chart (which is viewable in full on Billboard.biz), where the act has 14 concurrently charting titles on the list — the most ever by a group in the tally's history. Notably, its highest-charting song on the list isn't *Empires*: "Oceans (Where Feet May Fail)" is No. 2. The track, off *Zion*, spent 50 weeks at No. 1.

The highest-ranking *Empires* tune on the list is "Touch the Sky," which rises 9-5, matching its peak (and debut) position.

—Keith Caulfield

| HOT DANCE/ELECTRONIC SONGS™ | | | | | | | | | |
|-----------------------------|-----------|-----------|---|---------------|--|---|-----------|---------------|--|
| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE | CERTIFICATION | PRODUCER (SONGWRITER) | Artist | PEAK POS. | WKS. ON CHART | |
| | | | | | | IMPRINT/PROMOTION LABEL | | | |
| 1 | 1 | 1 | #1 7 WKS AG | AG | HEY MAMA David Guetta Feat. Nicki Minaj, Bebe Rexha & Afrojack | DAWTA, MIPROD, J. KONTRO, J. LEON, GUETTA, TAYLOR, MINAJ, BEBE, REXHA, AFRONJACK, J. KONTRO, J. LEON, GUETTA, TAYLOR, MINAJ, BEBE, REXHA, AFRONJACK | 1 | 27 | |
| 2 | 2 | 2 | YOU KNOW YOU LIKE IT DJ SNAKE (A.DEWII-FRANCIS,G.REID) | | | DJ Snake & AlunaGeorge INTERSCOPE | 2 | 24 | |
| 3 | 3 | 3 | SG | | WHERE ARE U NOW Skrillex & Diplo Feat. Justin Bieber | SKRILLEX,DIPLO (S.MOORE,T.W.PENTZ,J.BIEBER) MAD DECENT/OWSLA/ATLANTIC | 3 | 14 | |
| 4 | 4 | 4 | DG | | LEAN ON Major Lazer & DJ Snake Featuring MO | DJ SNAKE,DIPLO,P.MECKSEPER (K.M.DRISFELD,W.S.GARGALINE,T.W.PENTZ,P.MECKSEPER) MAD DECENT | 4 | 13 | |
| 5 | 5 | 5 | I WANT YOU TO KNOW Zedd Featuring Selena Gomez | | | ZEDD (A.ZASLAVSKI,R.B.TEDDER,K.N.DREW) INTERSCOPE | 1 | 15 | |
| 6 | 7 | 6 | OUTSIDE | | Calvin Harris Featuring Ellie Goulding | CALVIN HARRIS (CALVIN HARRIS,E.GOULding) FLY EYE/COLUMBIA | 2 | 32 | |
| 7 | 8 | 7 | GET LOW | | Dillon Francis & DJ Snake | D.H.FRANCIS,DJ SNAKE (D.H.FRANCIS,W.S.E.GRIGHACINE) WEDGEWOOD/DJ SNAKE/MAD DECENT/COLUMBIA | 5 | 29 | |
| 13 | 12 | 8 | PRAY TO GOD Calvin Harris Featuring HAIM | | | CALVIN HARRIS (CALVIN HARRIS,A.HAIM,D.HAIM,E.HAIM,A.RECHTSHAID) FLY EYE/COLUMBIA | 8 | 30 | |
| 9 | 9 | 9 | WAVES | ▲ | Mr. Probz | MR. PROBZ (D.P.STEHR,J.RAHMOUNI) LEFT LANE/ULTRA/RCA | 1 | 46 | |
| 10 | 10 | 10 | FIVE MORE HOURS DEORRO & Chris Brown | | | DEORRO (E.ROROSQUETA,J.RYAN,J.BUNETTA,C.M.BROWN) BI/PANDA FUNK/PRMD/ULTRA/RCA | 10 | 13 | |
| - | 46 | 11 | WAITING FOR LOVE Avicii | | | AVICII,A.FAKIR,PONTARE,MARTIN GARRIX (S.ALDREDS,S.A.FAKIR,PONTARE,T.BERGLING,MARTIN GARRIX) PRMD/ISLAND/REPUBLIC | 11 | 2 | |
| 11 | 11 | 12 | DON'T LOOK DOWN Martin Garrix Featuring Usher | | | MARTIN GARRIX,BUSBEE (MARTIN GARRIX,BUSBEE,J.ABRAHART,UJ.RAYMOND IV) SPINNIN'/RCA | 11 | 11 | |
| 20 | 6 | 13 | BEAUTIFUL NOW Zedd Featuring Jon Bellion | | | ZEDD,ROCKMAFIA (A.ZASLAVSKI,T.JAMES,A.ARMATO,D.CHILD,D.JOST,J.BELLION) INTERSCOPE | 6 | 3 | |
| 12 | 13 | 14 | STOLE THE SHOW Kygo Featuring Parson James | | | KYGO (KYGO,A.PARSON,K.KELSO,M.HARWOOD,M.HARWOOD) ULTRA | 11 | 11 | |
| 14 | 14 | 15 | KING Years & Years | | | M.RALPH,YEARS & YEARS (D.ALEXANDER,E.TURKMEN,M.GOLDSWORTHY,M.RALPHA.SMITH) POLYDOR/INTERSCOPE | 14 | 15 | |
| 16 | 16 | 16 | RUNAWAY (U & I) Galantis | | | GALANTIS,SVIDDEN (C.KARLSSON,C.DENNIS,A.RUNDBERG,L.EKLOW,J.KOITZSCH) BIG BEAT/RRP | 15 | 34 | |
| 26 | 15 | 17 | SECRETS Tiesto & KSHMR Featuring Vassy | | | TIESTO,KSHMR (T.MJERWESTAD,H.HOLLOVELL,DHAR,P.BENTLEY,K.KARAGORGOS) MUSICAL FREEDOM/P.MAM/CASABLANCA/REPUBLIC | 15 | 8 | |
| 19 | 19 | 18 | THE NIGHTS Avicii | | | AVICII (N.FURUONG,G.BENJAMIN,J.SUECOF,J.FELDMANN,T.BERGLING,A.POURNOURI) AVICII AB/PRMD/ISLAND/REPUBLIC | 10 | 26 | |
| 17 | 17 | 19 | FIRESTONE Kygo Featuring Conrad | | | KYGO (KYGO,C.SEWELL) ULTRA/RCA | 12 | 26 | |
| 15 | 18 | 20 | COOL Alesso Featuring Roy English | | | ALESSO (A.LINDBLAD,B.WRONSKI,M.H.HANSEN,L.SECON,DAMON SHARPE,P.WALLEVIK,D.DAVIDSEN) REFUNE/DEF JAM | 14 | 15 | |
| 18 | 20 | 21 | TONIGHT BELONGS TO U! Jeremih Featuring Flo Rida | | | M.SCHULTZ (J.P.FELTON,M.SCHULTZ,T.DILLARD) MICK SCHULTZ/DEF JAM | 14 | 6 | |
| 23 | 22 | 22 | ANOTHER YOU Armin van Buuren Featuring Mr. Probz | | | A.VAN BUUREN,B.D.E.GOEIJ (A.VAN BUUREN,B.D.E.GOEIJ,D.P.STEHR,N.GEUSEBROEK) ARMIN/ARMADA | 21 | 5 | |
| 21 | 21 | 23 | HOLD MY HAND Jess Glynne | | | STARSMITH,J.PATTERSON (J.GLYNNE,L.PATTERSON,J.WROLDSEN,J.BENNETT) ATLANTIC | 20 | 9 | |
| 24 | 24 | 24 | HEADLIGHTS Robin Schulz Featuring Ilsey | | | R.SCHULTZ (SCHULLER,E.FREDERIC,J.LUBER,J.LONDON,J.RYAN,R.SCHULTZ,P.PEYTON) TONSPIEL/ATLANTIC/RRP | 22 | 7 | |
| 22 | 23 | 25 | I LOVE IT WHEN YOU CRY (MOXOKI) Steve Aoki & Moxie Raia | | | S.AOKI (L.RAIA,F.WEXLER,E.VIGAN,W.A.HECTOR,D.KUNCIO,A.BISNOW,S.HIROUYKI AOKI,D.FABBER) DIM MAK/ULTRA | 22 | 9 | |
| HOT SHOT DEBUT | | 26 | HOLDING ON Disclosure Featuring Gregory Porter | | | NOT LISTED (NOT LISTED) METHOJ/PRM/CAPITOL | 26 | 1 | |
| 29 | 28 | 27 | ARE YOU WITH ME Lost Frequencies | | | FELIX DE LAET (T.L.JAMES,T.MCBRIDE,S.MCANALLY) ARMADA/ULTRA | 27 | 18 | |
| 25 | 26 | 28 | I'M AN ALBATRAOZ AronChupa | | | A.EKBERG (A.EKBERG,R.SAHLBERG,N.SAVVOLAINEN,M.HARVIDSSON) ULTRA | 10 | 20 | |
| 27 | 30 | 29 | PEANUT BUTTER JELLY Galantis | | | GALANTIS,SVIDDEN (A.E.BELL,P.L.HURTT,KARLSSON,L.EKLOW,M.SORBARA,H.JONBACK,L.KOITZSCH) BIG BEAT/ATLANTIC | 24 | 6 | |
| 28 | 29 | 30 | ON MY WAY Axwell & Ingrosso | | | AXWELL,S.INGROSSO (AXWELL,S.INGROSSO,V.PONTARE,S.A.FAKIR) AXWELL/REFUNE/DEF JAM | 26 | 11 | |
| - | 40 | 31 | NEXT TO ME Otto Knows | | | NOT LISTED (NOT LISTED) DISCONAP/BIG BEAT/ATLANTIC | 31 | 2 | |
| 32 | 32 | 32 | INSOMNIA Audien Featuring Parson James | | | NOT LISTED (NOT LISTED) ASTRALWORKS/CAPITOL | 32 | 7 | |
| 31 | 34 | 33 | IT'S ME TryHardNinja | | | P.LITVIN (TRYHARDNINJA) TRYHARDNINJA | 31 | 10 | |
| 30 | 33 | 34 | YOU KNOW YOU LIKE IT AlunaGeorge | | | A.FRANCIS,G.REID (A.DEWII-FRANCIS,G.REID) VAGRANT | 30 | 7 | |
| 40 | 25 | 35 | ADDICTED TO A MEMORY Zedd Featuring Bahari | | | ZEDD (A.ZASLAVSKI,MATTHEW KOMA) INTERSCOPE | 18 | 7 | |
| 33 | 35 | 36 | ALL WE NEED ODESZA Featuring Shy Girls | | | ODESZA (G.MILLS,C.J.KNIGHT,D.J.VIDMAR) FOREIGN FAMILY COLLECTIVE/COUNTER | 29 | 12 | |
| 36 | 36 | 37 | I'LL BE THERE Chic Featuring Nile Rodgers | | | B.EDWARDS,N.RODGERS (B.EDWARDS,N.RODGERS) WARNER BROS. | 36 | 4 | |
| 34 | 37 | 38 | INTOXICATED Martin Solveig & GTA | | | MARTIN SOLVEIG,M.VAN TOTH,J.MEJIA (M.PICANDET,M.VON TOTH,J.MEJIA) SPINNIN'/DEEP/SPINNIN' | 27 | 13 | |
| 35 | 39 | 39 | TO U Skrillex & Diplo Featuring AlunaGeorge | | | SKRILLEX,DIPLO (S.MOORE,T.W.PENTZ,A.DEWII-FRANCIS,G.REID) MAD DECENT/OWSLA/ATLANTIC | 28 | 14 | |
| NEW | | 40 | SCARS Alesso Featuring Ryan Tedder | | | ALESSO (A.LINDBLAD,R.B.TEDDER) REFUNE/DEF JAM | 40 | 1 | |
| 47 | 27 | 41 | JUICY WIGGLE RedFoo | | | REDFOO,B.M.GARCIA (S.K.GORDY,B.M.GARCIA) PARTY ROCK | 27 | 7 | |
| 43 | 43 | 42 | LET YOU GO The Chainsmokers Feat. Great Good Fine OK | | | THE CHAINSMOKERS (A.TAGGART,J.SANDLER,L.MOELLMAN) DIM MAK/REPUBLIC | 35 | 10 | |
| 44 | 48 | 43 | IF YOU SAY IT AGAIN Rozalla | | | LOVE TO INFINITY (C.MASON,M.EK) ROZALLA | 43 | 3 | |
| NEW | | 44 | SWEET ESCAPE Alesso Featuring Sirena | | | ALESSO (A.LINDBLAD,E.C.OJELUND) REFUNE/DEF JAM | 44 | 1 | |
| 41 | 44 | 45 | NEVER SLEEP ALONE Kaskade | | | KASKADE,F.BJARNSON (R.RADDON,F.BJARNSON,K.N.PYFER) ARKADE/WARNER BROS. | 28 | 8 | |
| RE-ENTRY | | 46 | SET ME FREE Robert Cliviles Featuring Kimberly Davis | | | R.CLIVILES,E.KUPPER (R.CLIVILES,S.THOMAS,E.KUPPER) C&C MUSIC FACTORY | 46 | 2 | |
| 38 | 42 | 47 | AIN'T NOBODY (LOVES ME BETTER) Felix Jaehn Ft. Jasmine Thompson | | | J.AEHN (D.J.WOLINSKI) L'ENTOUR/CASABLANCA/REPUBLIC | 38 | 3 | |
| - | 31 | 48 | PAPER CUT Zedd Featuring Troye Sivan | | | ZEDD (A.ZASLAVSKI,J.MICHAELS,S.MARTIN,L.ROBBINS,J.EVIGAN,A.P.FLORES) INTERSCOPE | 31 | 2 | |
| 42 | 47 | 49 | SHOW ME LOVE Sam Feldt Featuring Kimberly Anne | | | S.FELDT (A.GEORGE,F.MCFARLANE) SPINNIN'/POLYDOR/4TH & BROADWAY/ISLAND/REPUBLIC | 42 | 4 | |
| RE-ENTRY | | 50 | FEBREZE Skrillex & Diplo Featuring 2 Chainz | | | SKRILLEX,DIPLO (S.MOORE,T.W.PENTZ,T.EPPS) MAD DECENT/OWSLA/ATLANTIC | 27 | 5 | |

| TOP DANCE/ELECTRONIC ALBUMS™ | | | | |
|------------------------------|-----------|--|---|---------------|
| Last Week | This Week | Artist Imprint/Distributing Label | Title | Wks. On Chart |
| NEW | 1 | #1 Wk ALESSO REFUNE/DEF JAM | Forever | 1 |
| 1 | 2 | ZEDD INTERSCOPE/IGA | True Colors | 2 |
| 4 | 3 | DAVID GUETTA WHAT A MUSIC/PARLOPHONE/ATLANTIC/AG | Listen | 27 |
| 5 | 4 | ALINA BARAZ & GALIMATIAS ULTRA | Urban Flora (EP) | 2 |
| 2 | 5 | TIESTO MUSICAL FREEDOM/PM-AM/CASABLANCA/REPUBLIC | Club Life, Vol. 4: New York City | 2 |
| 9 | 6 | LINDSEY STIRLING LINDSEYSTOMP | Shatter Me | 57 |
| 7 | 7 | SKRILLEX & DIPLO MAD DECENT/JOWSLA/AG | Skrillex & Diplo Present Jack U | 14 |
| 3 | 8 | HOT CHIP DOMINO | Why Make Sense? | 2 |
| NEW | 9 | ZOMBOY NEVER SAY DIE | Resurrected | 1 |
| 14 | 10 | ODESZA FOREIGN FAMILY COLLECTIVE/COUNTER | In Return | 39 |
| 10 | 11 | CALVIN HARRIS FLY EYE/COLUMBIA | Motion | 30 |
| 12 | 12 | PURITY RING 4AD | Another Eternity | 13 |
| 6 | 13 | SHAMIR XL | Ratchet | 2 |
| 8 | 14 | STEVE AOKI DIM MAK/ULTRA | Neon Future.II | 3 |
| 18 | 15 | SYLVAN ESSO PARTISAN | Sylvan Esso | 55 |
| NEW | 16 | ILAN BLUESTONE ANJUNABEATS | Anjunabeats Worldwide 05 | 1 |
| 16 | 17 | DEADMAU5 MAUSTRAP/ULTRA | 5 Years Of mau5 | 24 |
| 20 | 18 | VARIOUS ARTISTS POWER MUSIC | Power Music: 55 Smash Hits: Running Remixes | 42 |
| 15 | 19 | FKA TWIGS YOUNG TURKS | LP1 | 42 |
| 17 | 20 | VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/LEGACY | NOW That's What I Call Party Anthems 2 | 43 |
| 13 | 21 | HOLLY HERNDON RVNG INTL./4AD | Platform | 2 |
| NEW | 22 | OZRIC TENTACLES MADFISH/SNAPPER | Technicians Of The Sacred | 1 |
| NEW | 23 | MODESTEP MAX RECORDS | London Road | 1 |
| 25 | 24 | VARIOUS ARTISTS PROVIDENT/CAPITOL CMG/WORD-CURB/WARNER BROS. | WOW Hits Party Mix: Remixed | 12 |
| 19 | 25 | VARIOUS ARTISTS UNIVERSAL STUDIOS/REPUBLIC | Fifty Shades Of Grey: Remixed | 4 |

| DANCE/MIX SHOW AIRPLAY™ | | | | |
|-------------------------|-----------|--|---|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 5 | 1 | #1 1 WK YOU KNOW YOU LIKE IT INTERSCOPE | DJ Snake & AlunaGeorge | 10 |
| 1 | 2 | WANT TO WANT ME BELUGA HEIGHTS/WARNER BROS. | Jason Derulo | 11 |
| 3 | 3 | SEE YOU AGAIN UNIVERSAL STUDIOS/ATLANTIC/RRP | Wiz Khalifa Feat. Charlie Puth | 6 |
| 2 | 4 | COOL REFUNE/DEF JAM | Alesso Featuring Roy English | 13 |
| 11 | 5 | LEAN ON MAD DECENT | Major Lazer & DJ Snake Feat. MO | 7 |
| 6 | 6 | HEY MAMA WHAT A MUSIC/PARLOPHONE/ATLANTIC | David Guetta Feat. Nicki Minaj, Bebe Rexha & Afrojack | 10 |
| 7 | 7 | DON'T LOOK DOWN SPINNIN'/RCA | Martin Garrix Feat. Usher | 8 |
| 4 | 8 | LOVE ME LIKE YOU DO UNIVERSAL STUDIOS/REPUBLIC/INTERSCOPE | Ellie Goulding | 16 |
| 8 | 9 | SHUT UP AND DANCE RCA | WALK THE MOON | 7 |
| 12 | 10 | WHERE ARE U NOW MAD DECENT/OWSLA/ATLANTIC | Skrillex & Diplo Feat. Justin Bieber | 9 |
| 10 | 11 | ON MY WAY AXWELL/REFUNE/DEF JAM | Axwell & Ingresso | 10 |
| 13 | 12 | PRAY TO GOD FLY EYE/COLUMBIA | Calvin Harris Feat. HAIM | 7 |
| 9 | 13 | CHAINS SAFEHOUSE/ISLAND/REPUBLIC | Nick Jonas | 14 |
| 17 | 14 | CHEERLEADER LOUDER THAN LIFE/ULTRA/COLUMBIA | OMI | 5 |
| 15 | 15 | ANOTHER YOU ARMIN/ARMADA | Armin van Buuren Feat. Mr. Probz | 5 |
| 26 | 16 | INTOXICATED SPINNIN' DEEP/SPINNIN' | Martin Solveig & GTA | 4 |
| 21 | 17 | TALKING BODY ISLAND/REPUBLIC | Tove Lo | 12 |
| 18 | 18 | WE'RE ALL WE NEED ANJUNABEATS/ULTRA | Above & Beyond Feat. Zoe Johnston | 15 |
| 24 | 19 | WORTH IT SYCO/EPIC | Fifth Harmony Feat. Kid Ink | 6 |
| 14 | 20 | EARNED IT (FIFTY SHADES OF GREY) UNIVERSAL STUDIOS/REPUBLIC | The Weeknd | 9 |
| 30 | 21 | I NEED YOUR LOVE BROOKLYN KNIGHTS/RANCH/RED ASSOCIATED LABELS | Shaggy Feat. Mohombi, Faydee, Costi | 4 |
| 16 | 22 | SOMEBODY I.M.G./REPUBLIC | Natalie La Rose Feat. Jeremih | 16 |
| 38 | 23 | BAD BLOOD BIG MACHINE/REPUBLIC | Taylor Swift Feat. Kendrick Lamar | 2 |
| 27 | 24 | TRAP QUEEN RGF/300 | Fetty Wap | 6 |
| 23 | 25 | TILL IT HURTS SPINNIN'/4TH & BROADWAY/ISLAND/REPUBLIC | Yellow Claw Feat. Ayden | 11 |



Alesso Arrives With *Forever*

Alesso (above) strikes at No. 1 on Top Dance/Electronic Albums with the chart-topping bow of his debut album, *Forever*. The set sold 9,000 copies in the week ending May 31, according to Nielsen Music. On Hot Dance/Electronic Songs, the Swedish DJ-producer already has charted four tracks from the album, and on the June 13 chart adds two more: "Scars," featuring **Ryan Tedder** (No. 40), and "Sweet Escape," featuring **Sirena** (No. 44). The set was led by the smash single "Heroes (We Could Be)" (featuring **Tove Lo**), which hit No. 2 in January (and No. 31 on the Billboard Hot 100) after leading both Dance Club Songs and Dance/Mix Show Airplay. Also on Hot Dance/Electronic Songs, **Calvin Harris** nets his seventh top 10 hit with "Pray to God," featuring **Haim** (rising 12-8). The track is up across the board in sales, airplay and streams, and ties Harris with **Zedd** for the most top 10s since the chart's launch on Jan. 26, 2013.

Shifting to Dance/Mix Show Airplay, **DJ Snake & AlunaGeorge** slither to No. 1 with "You Know You Like It" (5-1). It's the first chart-topper for each (see Q&A, page 2).

Finally, on Dance Club Songs, **Audien** (real name: **Nate Rathbun**) achieves his first No. 1 with "Insomnia" (2-1). The track, featuring **Parson James**, is the second "Insomnia" to top the chart: **Faithless'** mega-hit was No. 1 18 years ago. Remixes from **Starkillers** and **Ashley Wallbridge** helped Audien ascend to the apex.

—Gordon Murray

HOT DANCE/ELECTRONIC SONGS: The week's most popular current dance/electronic songs, ranked by radio airplay audience impressions as measured by Nielsen Music, streaming activity data by online music sources tracked by Nielsen Music and reports from a national sample of club DJs. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and sales activity for the first time. **TOP DANCE/ELECTRONIC ALBUMS:** The week's most popular current dance/electronic albums, ranked by sales data as compiled by Nielsen Music. A album is defined as current if they are less than 18 months old or 18 months but still residing in the Billboard 200 top 100. **DANCE/MIX SHOW AIRPLAY:** The week's most popular current songs ranked by total weekly plays on dance-formatted stations and mix show programs on mainstream radio and select rhythmic stations that have submitted their hours of mix show programming, as monitored by Nielsen BDS.

COURTESY OF DEF IAM

BOBSCORE: The top grossing concerts as reported by promoters, venues, managers and booking agents. Boxscores should be submitted to Bob Allen at bob.allen@billboard.com. **DANCE CLUB SONGS:** The week's most popular songs played in dance clubs, compiled from reports from a national sample of club DJs. See Chart Legend on billboard.com/biz for complete rules and explanations. © 2015, Promoters Global Media, LLC and Nielsen Music, Inc. All rights reserved.

| DANCE CLUB SONGS™ | | | | |
|------------------------|-----------|---|---|---------------|
| Last Week | This Week | Title Imprint/Promotion Label | Artist | Wks. On Chart |
| 2 | 1 | #1 INSOMNIA ASTRALWERKS/CAPITOL | Audien Feat. Parson James | 10 |
| 3 | 2 | I'LL BE THERE WARNER BROS. | Chic Feat. Nile Rodgers | 8 |
| 6 | 3 | DON'T LOOK DOWN SPINNIN'/RCA | Martin Garrix Feat. Usher | 7 |
| 4 | 4 | ON MY WAY AXWELL/REFUNE/DEF JAM | Axwell & Ingresso | 9 |
| 8 | 5 | GG B**** BETTER HAVE MY MONEY WESTBURY ROAD/ROC NATION | Rihanna | 4 |
| 10 | 6 | HOUSE ON FIRE DYNAMITE | Ryan Cabrera | 7 |
| 11 | 7 | MR. PUT IT DOWN SONY MUSIC LATIN | Ricky Martin Feat. Pitbull | 6 |
| 9 | 8 | IF YOU SAY IT AGAIN ROZALLA | Rozalla | 8 |
| 1 | 9 | THE GIVER (REPRISE) BLASE BOYS CLUB/TURBO/ASTRALWERKS/CAPITOL | Duke Dumont | 9 |
| 13 | 10 | SET ME FREE C&C MUSIC FACTORY | Robert Clivilles Feat. Kimberly Davis | 6 |
| 7 | 11 | GHOSTTOWN LIVE NATION/INTERSCOPE | Madonna | 8 |
| 12 | 12 | COOL REFUNE/DEF JAM | Alesso Feat. Roy English | 12 |
| 17 | 13 | SAVAGES RED BULL | Five Knives | 5 |
| 14 | 14 | CHAINS SAFEHOUSE/ISLAND/REPUBLIC | Nick Jonas | 12 |
| 19 | 15 | CIRCLES AUDACIOUS | Dave Aude Feat. Cierra Sample | 6 |
| 5 | 16 | RISE ABOVE THE GAME MUSOL | Angel Moraes Feat. Neysa Malone | 9 |
| 15 | 17 | WHEN I COME HOME GOLDHOUSE | Goldhouse | 9 |
| 23 | 18 | HAUTE MESS ULTRA | NERVO | 5 |
| 18 | 19 | LIFT DIRTY DISCO | Dirty Disco Feat. Debby Holiday | 12 |
| 25 | 20 | THIS FEELING CAPITOL | L'Tric | 4 |
| 21 | 21 | WOMAN POWER MIND TRAIN/TWISTED | Ono | 11 |
| 22 | 22 | KISS ALL THE BULLIES GOODBYE PEACEMAN | Sir Ivan Feat. Taylor Dayne | 7 |
| 41 | 23 | PRETTY GIRLS RCA | Britney Spears & Iggy Azalea | 2 |
| 24 | 24 | I HAD THIS THING CHERRYTREE/INTERSCOPE | Royksopp | 6 |
| 32 | 25 | BEGGIN FOR THREAD HARVEST/CAPITOL | Banks | 3 |
| 28 | 26 | WITH YOU TARPAN/DAUMAN | Cheyenne Elliott | 10 |
| 33 | 27 | INFINITY KAT SOLAR | Kat Solar | 3 |
| 38 | 28 | ALIVE GUY SCHEIMAN | Guy Scheiman Feat. Hannah Gold | 3 |
| 37 | 29 | WIMBLEDON MOTOWN | Rich White Ladies | 3 |
| 29 | 30 | TALKING BODY ISLAND/REPUBLIC | Tove Lo | 14 |
| 31 | 31 | PRAY TO GOD FLY EYE/COLUMBIA | Calvin Harris Feat. HAIM | 7 |
| 30 | 32 | HEY MAMA WHAT A MUSIC/PARLOPHONE/ATLANTIC | David Guetta Feat. Nicki Minaj, Bebe Rexha & Afrojack | 7 |
| 26 | 33 | I WANT YOU TO KNOW INTERSCOPE | Zedd Feat. Selena Gomez | 11 |
| 43 | 34 | KISS ME QUICK GLOBAL | Nathan Sykes | 2 |
| 48 | 35 | LET IT BE LOVE PREMIER LEAGUE | Jessica Sutta | 2 |
| 45 | 36 | LEAN ON MAD DECENT | Major Lazer & DJ Snake Feat. MO | 3 |
| 36 | 37 | I REALLY LIKE YOU 604/SCHOOLBOY/INTERSCOPE | Carly Rae Jepsen | 4 |
| 35 | 38 | SECRETS MUSICAL FREEDOM/PM-AM/CASABLANCA/REPUBLIC | Tiesto & KSHMR Feat. Vassy | 5 |
| 40 | 39 | ONE LAST TIME REPUBLIC | Ariana Grande | 4 |
| HOT SHOTS DEBUT | 40 | LIKE I CAN CAPITOL | Sam Smith | 1 |
| 44 | 41 | WANT TO WANT ME BELUGA HEIGHTS/WARNER BROS. | Jason Derulo | 2 |
| 42 | 42 | TONIGHT BELONGS TO U! MICK SCHULTZ/DEF JAM | Jeremih Feat. Flo Rida | 3 |
| 20 | 43 | SACRED MUTE | Erasure | 11 |
| 16 | 44 | ONE HOT MESS MALEA | Malea | 14 |
| NEW | 45 | ROOFTOP SKYLAR STECKER | Skylar Stecker | 1 |
| 27 | 46 | BISCUIT CHERRYTREE/INTERSCOPE | Ivy Levan | 13 |
| NEW | 47 | HONEY, I'M GOOD. S-CURVE/HOLLYWOOD | Andy Grammer | 1 |
| NEW | 48 | SUN DON'T SHINE ASTRALWERKS/CAPITOL | Klangkarussell Feat. James Young | 1 |
| NEW | 49 | SHUT UP AND DANCE RCA | WALK THE MOON | 1 |
| 46 | 50 | BEAUTIFUL PEOPLE PRISMSTONE | Sonomad Feat. January Thompson | 5 |

Boxscore

June 13
2015

billboard

LEGEND

- Bullets indicate titles with greatest weekly gains.
- Album Charts
 - Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
 - ▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numeral noted with Platinum symbol indicates album's multi-platinum level.
 - ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond symbol indicates album's multi-platinum level.
 - Latin albums certification for physical shipments & digital downloads of 30,000 units (Oró).
 - △ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numeral noted with Platinum symbol indicates album's multi-platinum level.

- Digital Songs Charts
 - RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download. (Gold).
 - ▲ RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download. (Platinum). Numeral noted with platinum symbol indicates song's multiplatinum level.

- Awards
 - PS** (PaceSetter for largest % album sales gain)
 - GG** (Greatest Gainer for largest volume gain)
 - DG** (Digital Sales Gainer)
 - AG** (Airplay Gainer)
 - SG** (Streaming Gainer)

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| CONCERT GROSSES | | | | |
|-----------------|---|--|---|--|
| | GROSS PER TICKET PRICE(S) | ARTIST VENUE DATE | ATTENDANCE CAPACITY | PROMOTER |
| 1 | \$8,465,082 \$395/\$175/ \$69.50/\$29.50 | THE ROLLING STONES, GARY CLARK JR. PETCO PARK, SAN DIEGO MAY 24 | 40,944 SELLOUT | CONCERTS WEST/AEG LIVE |
| 2 | \$7,911,843 \$395/\$150/\$75/\$29.50 | THE ROLLING STONES, KID ROCK OHIO STADIUM, COLUMBUS MAY 30 | 59,038 SELLOUT | CONCERTS WEST/AEG LIVE |
| 3 | \$6,365,540 (18,941,183 REAIS) \$235.25/\$117.62 | MONSTERS OF ROCK BRAZIL: OZZY OSBOURNE & OTHERS ARENA ANHEMBI, SÃO PAULO, BRAZIL APRIL 25-26 | 72,337 76,428 TWO SHOWS ONE SELLOUT | MERCURY CONCERTS |
| 4 | \$6,096,620 \$495/\$295/\$185/\$75 | ERIC CLAPTON 70TH BIRTHDAY CELEBRATION, ANDY FAIRWEATHER LOW MADISON SQUARE GARDEN, NEW YORK MAY 1, 3 | 29,650 TWO SELLOUTS | LIVE NATION |
| 5 | \$4,595,125 \$250/\$175/\$140/\$55 | MARIAH CAREY THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS MAY 6, 9-10, 16-17, 20, 23-24 | 30,936, 32,597 EIGHT SHOWS FOUR SELLOUTS | AEG LIVE, CAESARS ENTERTAINMENT |
| 6 | \$4,385,885 \$275/\$30 | U2 SAP CENTER, SAN JOSE MAY 18-19 | 35,398 TWO SELLOUTS | LIVE NATION GLOBAL TOURING |
| 7 | \$4,210,345 \$260/\$145/\$85/\$35 | KENNY CHESNEY & JASON ALDEAN, BRANTLEY GILBERT, COLE SWINDELL AT&T STADIUM, ARLINGTON, TEXAS MAY 16 | 47,256 SELLOUT | THE MESSINA GROUP/AEG LIVE |
| 8 | \$3,992,985 \$275/\$30 | U2 U.S. AIRWAYS CENTER, PHOENIX MAY 22-23 | 34,626 TWO SELLOUTS | LIVE NATION GLOBAL TOURING |
| 9 | \$3,810,775 (\$4,581,390 CANADIAN) \$228.74/\$24.95 | U2 ROGERS ARENA, VANCOUVER MAY 14-15 | 36,442 TWO SELLOUTS | LIVE NATION GLOBAL TOURING |
| 10 | \$3,708,861 \$150/\$95/\$65 | NEIL DIAMOND HOLLYWOOD BOWL, LOS ANGELES MAY 19, 23 | 31,665 32,400 TWO SHOWS | LIVE NATION |
| 11 | \$2,801,714 \$495/\$174/\$94/\$55 | BRITNEY SPEARS THE AXIS AT PLANET HOLLYWOOD, LAS VEGAS MAY 8-9, 13, 15-16, 20 | 21,027 25,447 SIX SHOWS | CAESARS ENTERTAINMENT, LIVE NATION |
| 12 | \$2,547,170 (\$3,268,706 AUSTRALIAN) \$64.34 | ED SHEERAN, JAMIE LAWSON, CONRAD SEWELL ROD LAVER ARENA, MELBOURNE MARCH 28-30 | 40,108 THREE SELLOUTS | FRONTIER TOURING |
| 13 | \$2,372,220 (\$3,035,201 AUSTRALIAN) \$311.96/\$105.17 | ROD STEWART, JAMES REYNE ROD LAVER ARENA, MELBOURNE MARCH 24-25 | 19,631 20,550 TWO SHOWS | FRONTIER TOURING |
| 14 | \$1,786,970 (\$1,630,270) \$45.49/\$41.10 | HET SCHLAGERFESTIVAL ETHIAS ARENA, HASSELT, BELGIUM MARCH 27-29, APRIL 3-4 | 48,368 48,930 FIVE SHOWS | PSE BELGIUM |
| 15 | \$1,783,370 (\$2,318,024 AUSTRALIAN) \$63.86 | ED SHEERAN, JAMIE LAWSON, CONRAD SEWELL RIVERSTAGE, BRISBANE, AUSTRALIA MARCH 20-22 | 27,928 THREE SELLOUTS | FRONTIER TOURING |
| 16 | \$1,769,732 \$165/\$149.50/ \$99.50/\$49.50 | STEVIE WONDER BARCLAYS CENTER, BROOKLYN, N.Y. APRIL 12 | 14,159 SELLOUT | LIVE NATION |
| 17 | \$1,564,943 \$150/\$95/\$65 | NEIL DIAMOND XCEL ENERGY CENTER, ST. PAUL, MINN. APRIL 12 | 13,624 SELLOUT | LIVE NATION |
| 18 | \$1,543,142 \$150/\$95/\$65 | NEIL DIAMOND BARCLAYS CENTER, BROOKLYN, N.Y. MARCH 26 | 11,920 12,179 | LIVE NATION |
| 19 | \$1,388,810 (1,331,385 FRANCS) \$224.90/\$126.43 | PAUL SIMON & STING HALLENSTADION, ZÜRICH MARCH 27 | 9,127 10,500 | ABC PRODUCTION |
| 20 | \$1,375,760 (\$1,802,812 AUSTRALIAN) \$304.60/\$55.36 | ROD STEWART, JAMES REYNE BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA APRIL 7 | 9,094 SELLOUT | FRONTIER TOURING |
| 21 | \$1,364,700 (\$1,789,931 AUSTRALIAN) \$304.32/\$102.62 | ROD STEWART, JAMES REYNE QANTAS CREDIT UNION ARENA, SYDNEY APRIL 1 | 9,384 9,866 | FRONTIER TOURING |
| 22 | \$1,343,107 \$150/\$95/\$65 | NEIL DIAMOND UNITED CENTER, CHICAGO APRIL 14 | 11,225 11,720 | LIVE NATION |
| 23 | \$1,304,240 (11,661,645 PESOS) \$134.21/\$67.10 | MONSTERS OF ROCK ARGENTINA: OZZY OSBOURNE & OTHERS CIUDAD DEL ROCK, BUENOS AIRES MAY 2 | 26,354 35,000 | MERCURY CONCERTS |
| 24 | \$1,282,650 \$150/\$95/\$65 | NEIL DIAMOND KEYARENA, SEATTLE MAY 10 | 10,493 10,640 | LIVE NATION |
| 25 | \$1,275,771 (\$1,614,670 CANADIAN) \$150/\$65 | NEIL DIAMOND AIR CANADA CENTRE, TORONTO APRIL 2 | 13,128 13,833 | LIVE NATION |
| 26 | \$1,274,030 (\$1,629,144 CANADIAN) \$97.75/\$23.07 | MAROON 5, MAGIC!, ROZZI CRANE AIR CANADA CENTRE, TORONTO MARCH 16 | 16,696 SELLOUT | LIVE NATION |
| 27 | \$1,250,430 (1,150,435 FRANCS) \$99.78/\$88.91 | HERBERT GRÖNEMEYER HALLENSTADION, ZÜRICH MAY 19 | 13,000 SELLOUT | ABC PRODUCTION |
| 28 | \$1,234,648 \$150/\$95/\$65 | NEIL DIAMOND BANKERS LIFE FIELDHOUSE, INDIANAPOLIS APRIL 17 | 11,465 11,715 | LIVE NATION |
| 29 | \$1,201,160 (\$1,514,323 AUSTRALIAN) \$99.46/\$64.95 | MÖTLEY CRÜE, ALICE COOPER, MUSCLE CAR ROD LAVER ARENA, MELBOURNE MAY 11-12 | 16,053 TWO SELLOUTS | LIVE NATION |
| 30 | \$1,197,470 (\$1,570,148 AUSTRALIAN) \$304.41/\$102.66 | ROD STEWART, JAMES REYNE HOPE ESTATE WINERY, HUNTER VALLEY, AUSTRALIA APRIL 5 | 10,647 15,522 | FRONTIER TOURING |
| 31 | \$1,159,190 (\$1,520,394 AUSTRALIAN) \$63.28 | ED SHEERAN, JAMIE LAWSON, CONRAD SEWELL ADELAIDE ENTERTAINMENT CENTRE, ADELAIDE, AUSTRALIA APRIL 1-2 | 18,318 TWO SELLOUTS | FRONTIER TOURING |
| 32 | \$1,149,759 \$150/\$95/\$65 | NEIL DIAMOND VERIZON CENTER, WASHINGTON, D.C. APRIL 4 | 9,045 9,358 | LIVE NATION |
| 33 | \$1,149,610 (\$1,095,625) \$167.88/\$36.72 | PAUL SIMON & STING O2 WORLD, BERLIN MARCH 16 | 12,541 12,887 | SEMMEL CONCERTS, MAREK LIEBERBERG KONZERTAGENTUR |
| 34 | \$1,144,075 \$150/\$95/\$65 | NEIL DIAMOND CONSOL ENERGY CENTER, PITTSBURGH APRIL 7 | 10,203 11,155 | LIVE NATION |
| 35 | \$1,142,973 \$150/\$95/\$65 | NEIL DIAMOND SAP CENTER, SAN JOSE MAY 12 | 10,554 10,999 | LIVE NATION |



Stones Tour Dials Up Debut

The Rolling Stones own the top two slots on the Boxscore chart with grosses reported from the first two venues on its Zip Code trek through North America. Atop the list is the tour's opening performance in San Diego, with \$8.4 million in box-office revenue from 40,944 attendees. The May 24 concert was held at Major League Baseball stadium Petco Park, the first of 12 stadiums on the summer tour schedule.

The following weekend, the iconic rockers drew a sellout crowd to Ohio State University's football venue with attendance of 59,038. Earning the No. 2 ranking, the May 30 performance in Columbus grossed \$7.9 million. The ongoing tour will feature a variety of support acts. First on the list was **Gary Clark Jr.**, who opened the San Diego show, followed by **Kid Rock**, who kicked off the Ohio concert.

Zip Code marks the Stones' third touring effort since November 2012, when the band began its 50 & Counting Tour behind the hits set *GRRR!* With a two-night stand in London followed by a string of 21 North American dates through June 2013, the 50th-anniversary tour grossed \$126 million from 23 reported concerts. The following February, the 14 on Fire Tour began its run in Asia and followed with dates in Europe and Oceania through November. Sales from the 2014 tour topped \$165 million from 25 performances.

—Bob Allen

Rihanna during the recording of "Just Be Happy" — written by Ne-Yo — at a New York recording studio in 2006.

10 Years Ago RIHANNA MADE HER HOT 100 DEBUT

The Barbadian singer was just 17 when she scored her first chart hit and has gone on to tie Michael Jackson's total for No. 1 singles

"RIHANNA FELT LIKE A MASSIVE STAR the first time I met her in Jay Z's office," recalls Def Jam CEO Steve Bartels. "You could feel her burning drive to succeed when you looked in her eyes."

Bartels signed the Barbadian beauty the same day, and his hunch proved right. Rihanna's debut single, the dancehall-infused "Pon De Replay," marked her *Billboard* chart debut, entering the Hot 100 at No. 97 on June 11, 2005. She was just 17. Seven weeks later, the track peaked at No. 2, setting off a remarkable run of success. She scored her first No. 1, "SOS," in May 2006 and, with her most recent chart-topper, as a featured vocalist on Eminem's "The Monster" in 2013, tied Michael Jackson for the third-most Hot 100 No. 1s of all-time: 13. She trails only The Beatles (20) and Mariah Carey (18). Bartels says Rihanna's chart success is tied to her "incredible depth of awareness about what the culture is doing" and her connection to fans. With 45 million followers, she's one of the 10 most-followed people on Twitter. In 2015, she has scored three Hot 100 hits, including her most recent, the politically themed "American Oxygen," her 49th entry on the ranking. She is working on her eighth studio album, for which a release date hasn't yet been announced.

—GARY TRUST

CODA

REWINDING
THE
CHARTS

| | | | | | |
|----|----------|----|--|------------------------------|----|
| 95 | NEW | 1 | GOODBYE TIME B BRADDOCK (K MURRAY, J D HICKS) | Warner Bros. (Nashville)/W&A | 95 |
| 96 | 95: 80 | 10 | LA CAMISA NEGRA G SANTOLUCCIA, JUANES (JUANES) | SUNCO/UNIVERSAL LATIN | 96 |
| 97 | NEW | 1 | PON DE REPLAY V NOBLE, E ROGERS, C STURKEN (V NOBLE, A BROOKS, E ROGERS, C STURKEN) | SRV/DEF JAM/JUNG | 97 |
| 98 | NO-ENTRY | 1 | I CAN'T STOP LOVING YOU KEM (K OWENS) | MOTOWN/UMG | 98 |
| 99 | NEW | 1 | DON'T ASK ME HOW I KNOW J SCARF, B PINSON (B PINSON, B BUTLER, B JONES) | NCA Nashville | 99 |

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